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THE BOHEMIANS

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P97765

THE BOHEMIANS

(FOUNDED UPON "*LA VIE DE BOHÈME*" BY HENRY MURGER)

AN OPERA IN FOUR ACTS

BY

GIUSEPPE GIACOSA AND LUIGI ILLICA

MUSIC BY

GIACOMO PUCCINI

ENGLISH VERSION OF
ACTS I AND II BY WILLIAM GRIST
ACTS III AND IV BY PERCY PINKERTON

THE ROYAL CONSERVATORY OF MUSIC OF TORONTO

VOCAL SCORE 6/= NET (A)

ARRANGED BY CARLO CARIGNANI

G. RICORDI & CO.
MUSIC PUBLISHERS
MILAN — ROME — NAPLES — PALERMO — PARIS
AND
LONDON W.
265 REGENT STREET.

6555
18.9.57.

BOOSEY & C.°
NEW-YORK

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F. STEFANI
BUENOS-AYRES

(PRINTED IN ITALY)

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CHARACTERS

RUDOLPH, a poet	*Tenor*	MARCEL, a painter	*Baritone*
SCHAUNARD, a musician	*Baritone*	COLLINE, a philosopher ...	*Bass*
BENOIT, a landlord	*Bass*	ALCINDORO, a councillor of state	*Bass*
MIMI	*Soprano*	MUSETTA	*Soprano*
PARPIGNOL	*Tenor*	Custom House Sergeant ..	*Bass*

Students—Work Girls—Citizens—Shopkeepers
Street vendors—Soldiers—Restaurant waiters—Boys
Girls, &c. &c.

Time about 1830 in Paris.

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. . . rain or dust, cold or heat, nothing stops these bold adventurers.

Their existence of every day is a work of genius, a daily problem which they always contrive to solve with the aid of bold mathematics.

When want presses them, abstemious as anchorites—but if a little fortune falls into their hands see them ride forth on the most ruinous fancies, loving the fairest and youngest, drinking the oldest and best wines and not finding enough windows whence to throw their money; then—the last crown dead and buried—they begin again to dine at the table d'hôte of chance where their cover is always laid; contrabandists of all the industries which spring from art, in chase from morning till night of that wild animal which is called the crown.

Bohemia has a special dialect, a distinct jargon of its own. This vocabulary is the hell of rhetoric and the paradise of neologism.

... ...

... ...

A gay life; yet a terrible one! . . .

(H. MURGER, preface to the "*Vie de Bohème*") (*).

(*) Rather than follow Murger's novel step by step, the authors of the present libretto, both for reasons of musical and dramatic effect, have sought to derive inspiration from the French writer's admirable preface.

Although they have faithfully portrayed the characters, even displaying a certain fastidiousness as to sundry local details; albeit in the scenic development of the opera they have followed Murger's method by dividing the libretto into four separate acts, in the dramatic and comic episodes they have claimed that ample and entire freedom of action which (rightly or wrongly) they deemed necessary to the proper scenic presentment of a novel the most free, perhaps, in modern literature.

Yet in this strange book, if the characters of each person therein stand out clear and sharply defined, we often may perceive that one and the same temperament bears different names, and that it is incarnated, so to speak, in two different persons. Who cannot detect in the delicate profile of one woman the personality both of Mimi and of Francine? Who as he reads of Mimi's "little hands, whiter than those of the Goddess of Ease", is not reminded of Francine's little muff?

The authors deem it their duty to point out this identity of character. It has seemed to them that those two mirthful, fragile and unhappy creatures in this comedy of Bohemian life might aptly figure as one person whose name should be, not Mimi, not Francine, but "The Ideal".

G. G.—L. I.

First Act.

"Mimi was a charming girl specially apt to appeal to Rudolph, the poet and dreamer. Aged twenty-two, she was slight and graceful. Her face reminded one of some sketch of a highborn beauty; its features had marvellous refinement. The hot, impetuous blood of youth coursed through her veins, giving a rosy hue to her clear complexion that had the white velvety bloom of the camelia. This frail beauty allured Rudolph. But what wholly served to enchant him were Mimi's tiny hands, that, despite her household duties, she contrived to keep whiter even than those of the Goddess of Ease."

THE BOHEMIANS

by

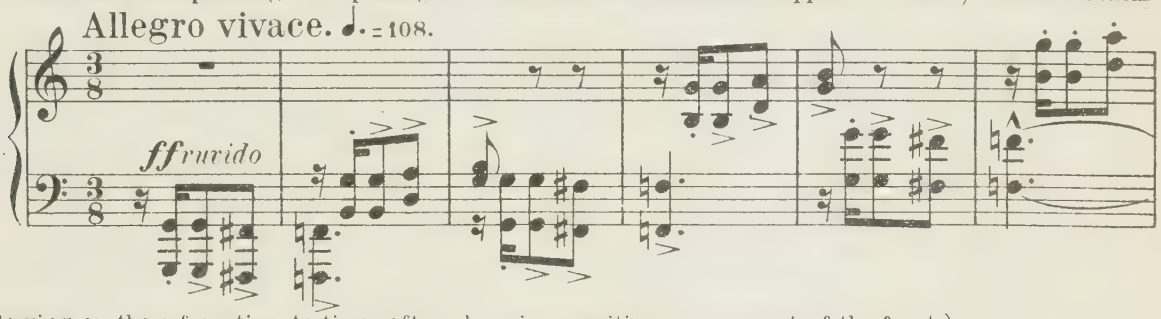
GIACOMO PUCCINI.

First Act.

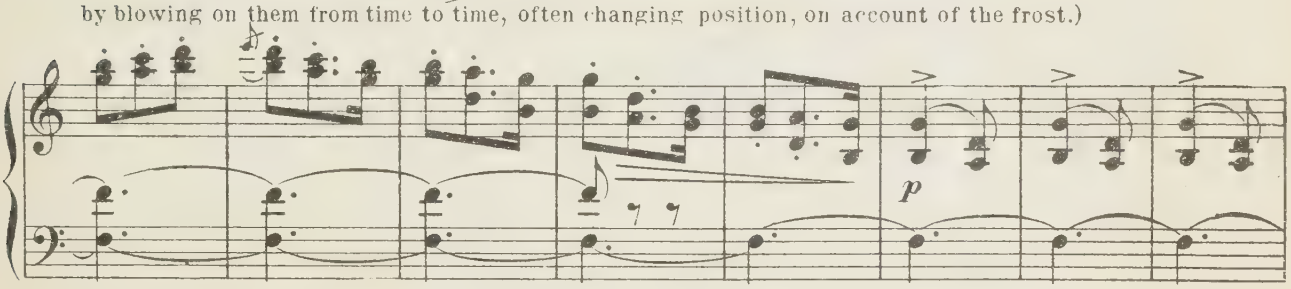
In the Attic.

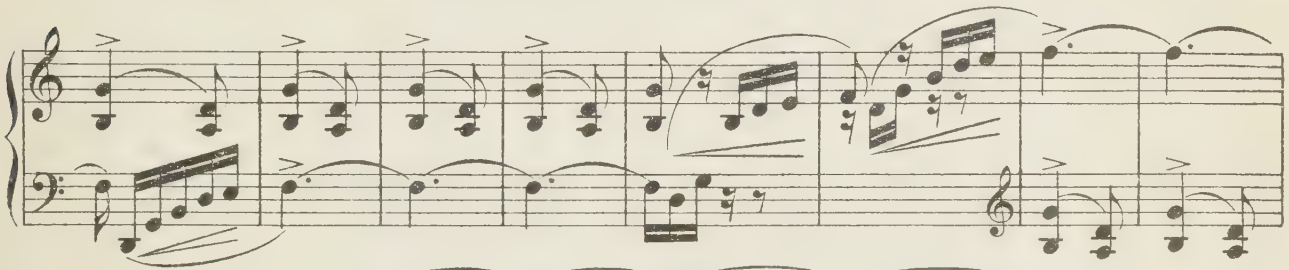
Spacious window from which one sees an expanse of snow-clad roofs, on left a fireplace. A table, a small cupboard, a little book-case, four chairs, a picture easel, a bed; a few books, many packs of cards, two candlesticks. Door in the middle; another on left.

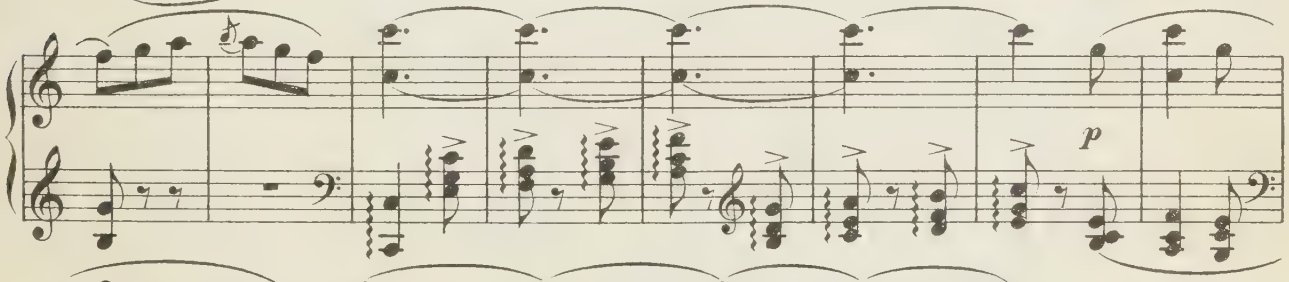
(Curtain rises quickly. Rudolph and Marcel - Rudolph looks pensively out of the window, Marcel works at his painting "The passage of the Red Sea" with hands nipped with cold, and warms them

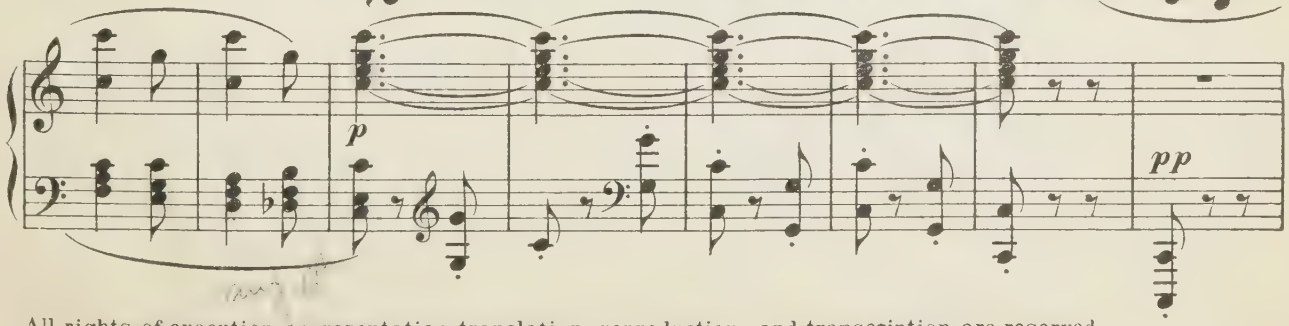


by blowing on them from time to time, often changing position, on account of the frost.)









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Marcel (seated continuing to paint).

f *a piacere* 1

This Red sea Pas-sage feels as damp and chill to me.

ff a tempo

Marcel.

As if a - down my back a

(goes a little way back from the easel to look at the picture)

Mar.

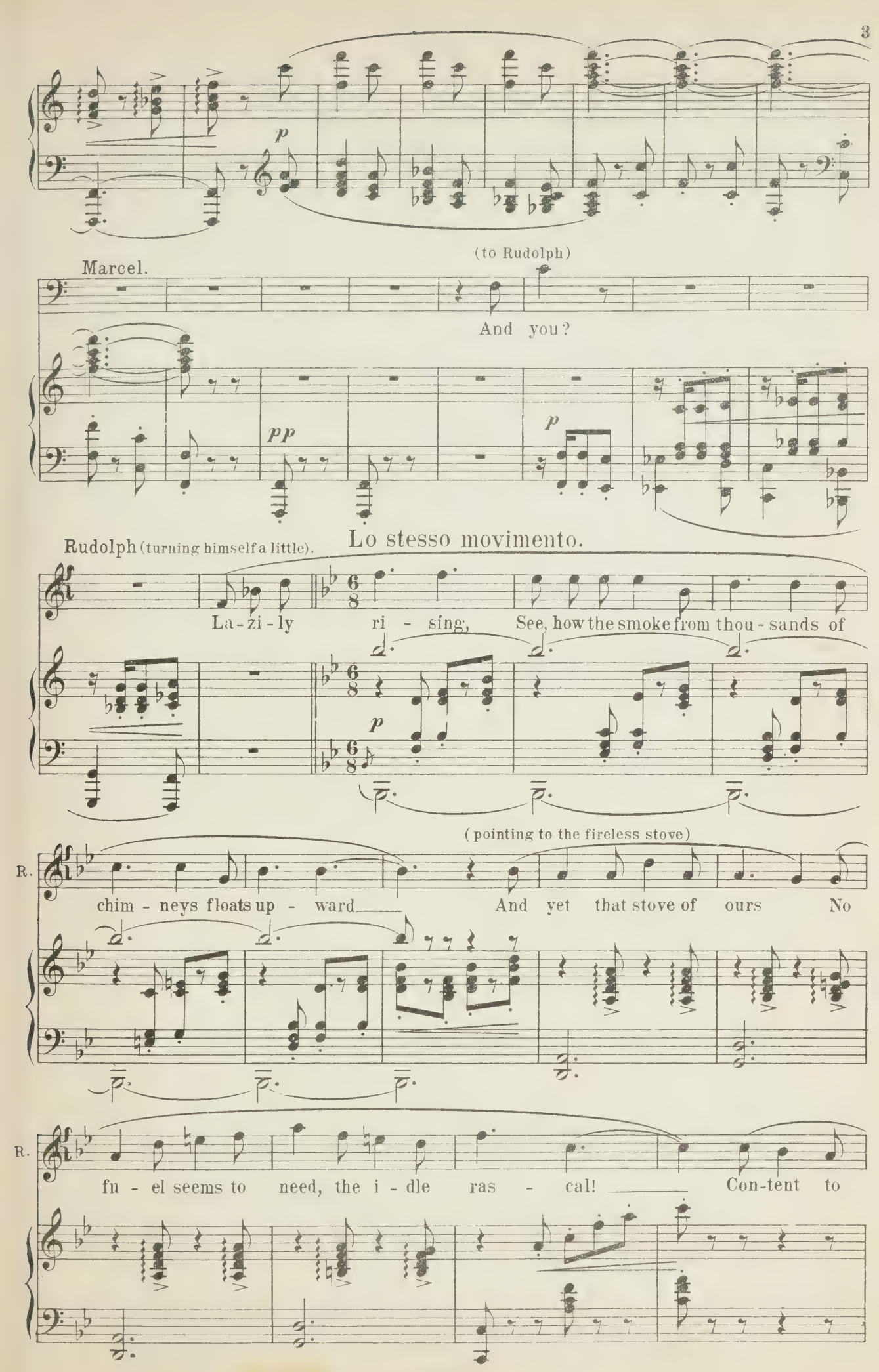
stream were flowing.

rall. (turns to his work)

Mar.

But, in re - venge a Pharaoh will I drown.

p a tempo


p
(to Rudolph)
Marcel.
And you?
pp
p
Rudolph (turning himself a little).
Lo stesso movimento.
La-zi-ly ri - sing; See, how the smoke from thou-sands of
p
(pointing to the fireless stove)
R.
chim - neys floats up - ward And yet that stove of ours No
R.
fu - el seems to need, the i - dle ras - cal! Con-tent to

poco rit. *a tempo*

R. live in ease, just like a lord!

f *p*

Marcel. 2 'Tis now a good long while since we paid his law - ful

Rudolph. Of what use are the for - ests, all white under the snow?

Mar. wa - - ges. Now,

Lo stesso movimento. *poco rit.*

Mar. Ru - dolph, let me tell you a fact that o - ver-

sf *p* *f col canto*

Rudolph. (blowing on his fingers) (approaching Marcel) *a tempo* And I Mar - cel, to be quite

a tempo

Mar. - comes me I'm simply frozen

a piacere

ff a tempo *ff* *col canto*

R. can-did I've no faith in the sweat of my brow.

ff *p staccatiss.*

Marcel. All my fin - gers are fro - zen

Mar. Just as if they'd been touch-ing that ice-berg,

ff *p stacc.*

Mar. Touching that block of mar - - ble, the heart of false Mu -

cresc. e string.

Rudolph. *sempre in tempo* *f*

Ah! love's - a stove con - sum-ing a deal of fu-el

(heaves a long sigh laying aside his palate and brushes and ceases painting)

Mar. set-ta!

R. *p* Where the man does the burning

Mar. *p* Too quickly! *p* and the woman the light - ing

pp rapido As the one becomes ashes

Mar. *rall.* The other stands and watch - es

f a tempo

R. Mean-while in here we're frozen

Mar. And we're dying of hunger

(VUOTA)

R. Fire must be lighted (seizing a chair and about to break it up.)

Mar. I have it! This crazy chair shall save

(energetically resists Marcel's project)

(joyous at an idea which has seized him)

(Runs to the table and from below he lifts a bulky manuscript)

R. Eu - re - ka! Yes!

Mar. us. You've found it.

f (VUOTA)

a tempo come primo

opp.

R. When gen - ius is rou - sèd, i - deas come fast in

p a tempo come primo

fla - - shes

R. flash-es (pointing to his picture) No; think what a stench 'twould oc-cas - ion!

Marcel. Let's burn the Red Sea!

espressivo

rit.

R. But my dra - ma my beau-ti-ful dra - ma shall give us

m.d.

rit.

col canto

R. warmth. *a tempo* No, The

Marcel (with comic terror).

In-tend you to read it. 'Twill chill us.

a tempo *pp*

string. *f*

R. paper in flame shall be burn - ing The soul to its heaven re - turn - ing great

cresc. *string.*

(with importance)

a piacere *a tempo* *a piacere*

R. loss but the world yet must bear it when Rome is in

col canto *ff* *a tempo* *col canto*

5

(gives Marcel a portion of the manuscript)

R. peril! Here take you the first act.

Marcel (with exaggeration.)

Great soul! Well!

a tempo

fp *dolcissimo*

R.

Tear it.

(Rudolph strikes a flint on steel, lights

Mar.

And light it.

p

a candle and goes to the stove with Marcel; together they set fire to a part of the manuscript thrown into the fireplace then both draw up their chairs and sit down, delightedly warming themselves.)

R.

How joyous the

f

p

6

(The door at the back opens violently and

R.

rays!

Colline enters frozen, and nipped up, stamping his feet and throwing angrily on the

Marcel.

How cheerful the blaze!

f

ff un po' sostenuto

table a bundle of books tied up in a handkerchief.)

à tempo

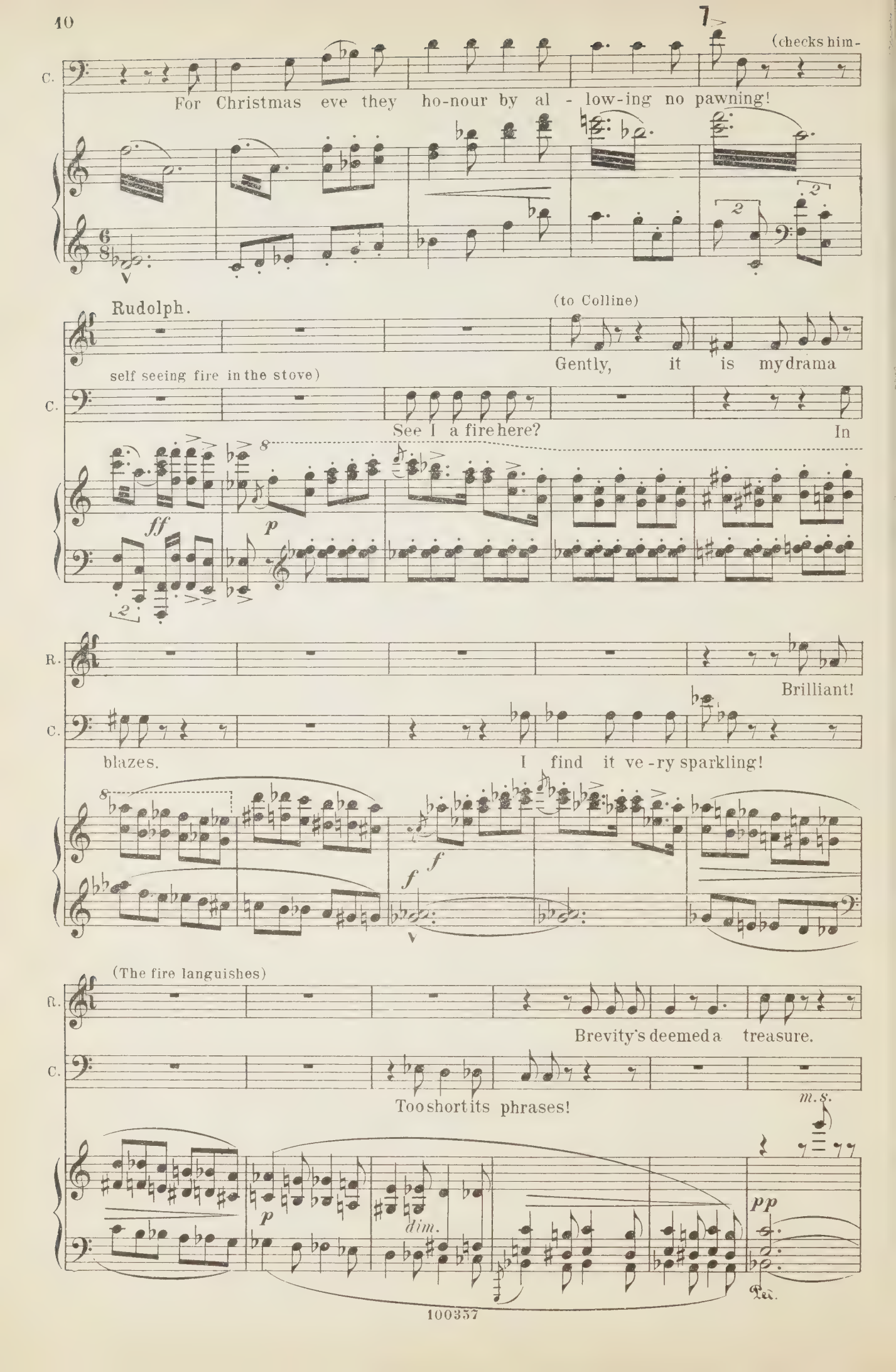
Colline.

f

Sure - ly miracles A - po - ca - lyp - tic are dawning!

f

ff


(checks him-
C.
For Christmas eve they ho-nour by al - low-ing no pawning!
Rudolph.
(to Colline)
Gently, it is my drama
self seeing fire in the stove)
C.
See I a fire here?
In
ff
p
R.
Brilliant!
C.
blazes.
I find it ve-ry sparkling!
f
f
(The fire languishes)
R.
Brevity's deemed a treasure.
C.
Too short its phrases!
m.s.
p
dim.
pp
Ped.

Mar. These foolish

rall.

(taking the chair from Rudolph)

C. Your chair pray give me, Author.

m.d.

rall. *ff* *pp*

Rudolph (taking another portion of the manuscript).

Here is the next act.

Mar entr' actes mere-ly make us shiv - er. Quickly!

p

(to Colline)

pp 8

Mar. Hush not a whis - per.

pp *string.* *f* VUOTE.

(Rudolph tears up the manuscript and throws it on the fireplace, the flame revives. Colline moves his chair nearer and warms his hands, Rudolph is standing near the two with the rest of the manuscript.

Lo stesso movimento.

Mar. Colline. Colour how true

Lo stesso movimento. How deep the thought is

ff *sostenendo* *a tempo* *pp staccatissimo*

Rudolph.

In that blue smoke my dra - ma is dy - ing full of its love scenes ardent and

rit.

R.

new

9 Colline. *rit.* A leaf see crackle

a tempo Marcel. Those were all

rit. *a tempo* *rall.*

Rudolph (throws on the fire the remaining manuscript).

Mar.

kisses Three acts at once I desire to hear.

a tempo *pp* *f*

p *sf*

Rudolph.

(applaud enthusiastically)

Dreams that in bright flame soon dis-ap -

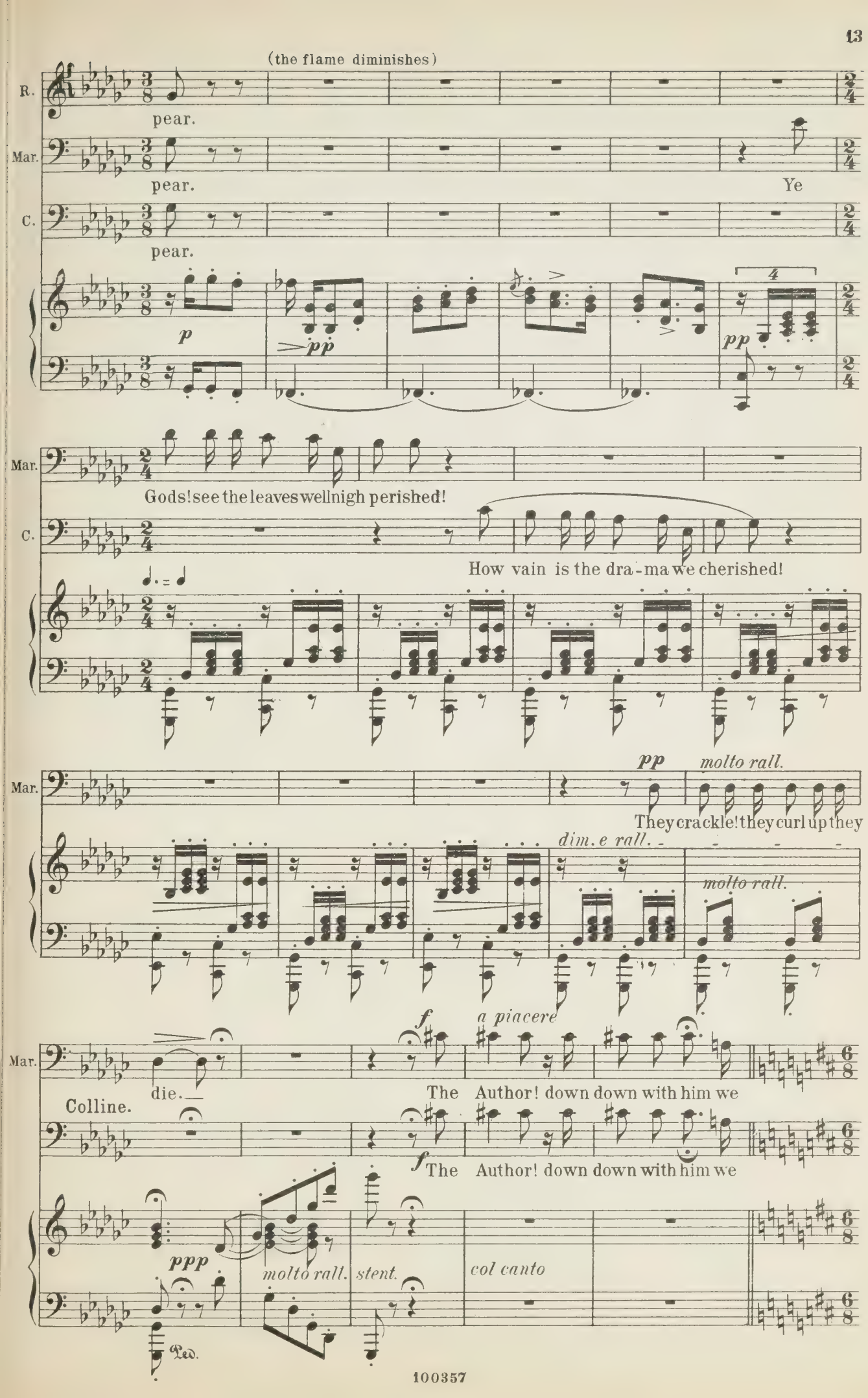
Marcel.

Dreams that in bright flame soon dis-ap -

Colline.

On - ly the daring can dream such vi-sions. Dreams that in bright flame soon dis-ap -

pp


(the flame diminishes)
R.
pear.
Mar.
pear.
Ye
C.
pear.
p
pp
pp
Mar.
Gods! see the leaves well nigh perished!
C.
How vain is the dra-ma we cherished!
Mar.
pp
molto rall.
They crackle! they curl up they
dim. e rall.
molto rall.
f
a piacere
Mar.
die.
The Author! down down with him we
Colline.
f
The Author! down down with him we
ppp
molto rall.
stent.
col canto
Ped.

10 Allegro.

(From the middle door enter two boys, one bearing food, wine and cigars, the other a fagot of wood. At the noise the three at the fire turn round and with a cry of wonder they dart on the provisions borne by the boys and deposit them on the table; Colline takes the wood and carries it near the stove.)

Mar. cry.

C. cry.

Allegro.

f deciso

Rudolph. *gridato* (surprised) *f* Fuel! *gridato* *f* Fuel!

Marcel. *gridato* (surprised) *f* Wine too!

Colline. (surprised) *f* *gridato* Ci-gars!

ben ritmato *pp*

R. (grows towards evening) (enthusiastically) Then abundance of a feast day we are destined yet to know.

Mar. *f* Bordeaux Then abundance of a feast day we are fated yet to know.

gridato Schaunard (enters with a triumphant air.) *ff* (throwing some *tonante* Such wealth in the

C. Then abundance of a feast day we are fated yet to know.

f

(Exeunt the two boys) (Picking up the coins) (incredulously)

Mar. coins on the ground) Tis

S. ba - lance Out-weighs the Bank of France.—

C. Then take them, then take them.

Mar. me - dals? in - spect them! (showing one to Marcel)

S. You're deaf, then? or bleareyed? What face do they

gridato

p leggero

Rudolph. (bowing)

King Louis Phi - lippe! to my monarch I bow. Shall King Lou - is Phi - lippe at our

Mar. Shall King Lou - is Phi - lippe at our

S. show? Shall King Lou - is Phi - lippe at our

C. Shall King Lou - is Phi - lippe at our

(They place the money on the table) (Will go on recount-

R. feet thus lie low?

Mar. feet thus lie low?

S. feet thus lie low?

C. feet thus lie low?

f

11

ing his good luck; the others do not listen to him, but go on arranging everything on the table)

S. Now I'll explain; This gold has — or ra - ther silver — Has

p *p*

Marcel. (putting wood on the stove) *p*

First the stove to re - plenish.

S. its own no - ble sto - ry. 'Twas an

Colline. *p*

So much cold has he suffered.

(throwing Colline's books from the table)

S. Eng - lish - man then, Lord ___ or Mi-lord as may be, Desired a mu-

f espressivo *f*

Rudolph. Where is the food?

Mar. Off! Let us furnish the ta - ble!

gridato

S. si-cian. I flew to him.

Colline. There!

gridato

12

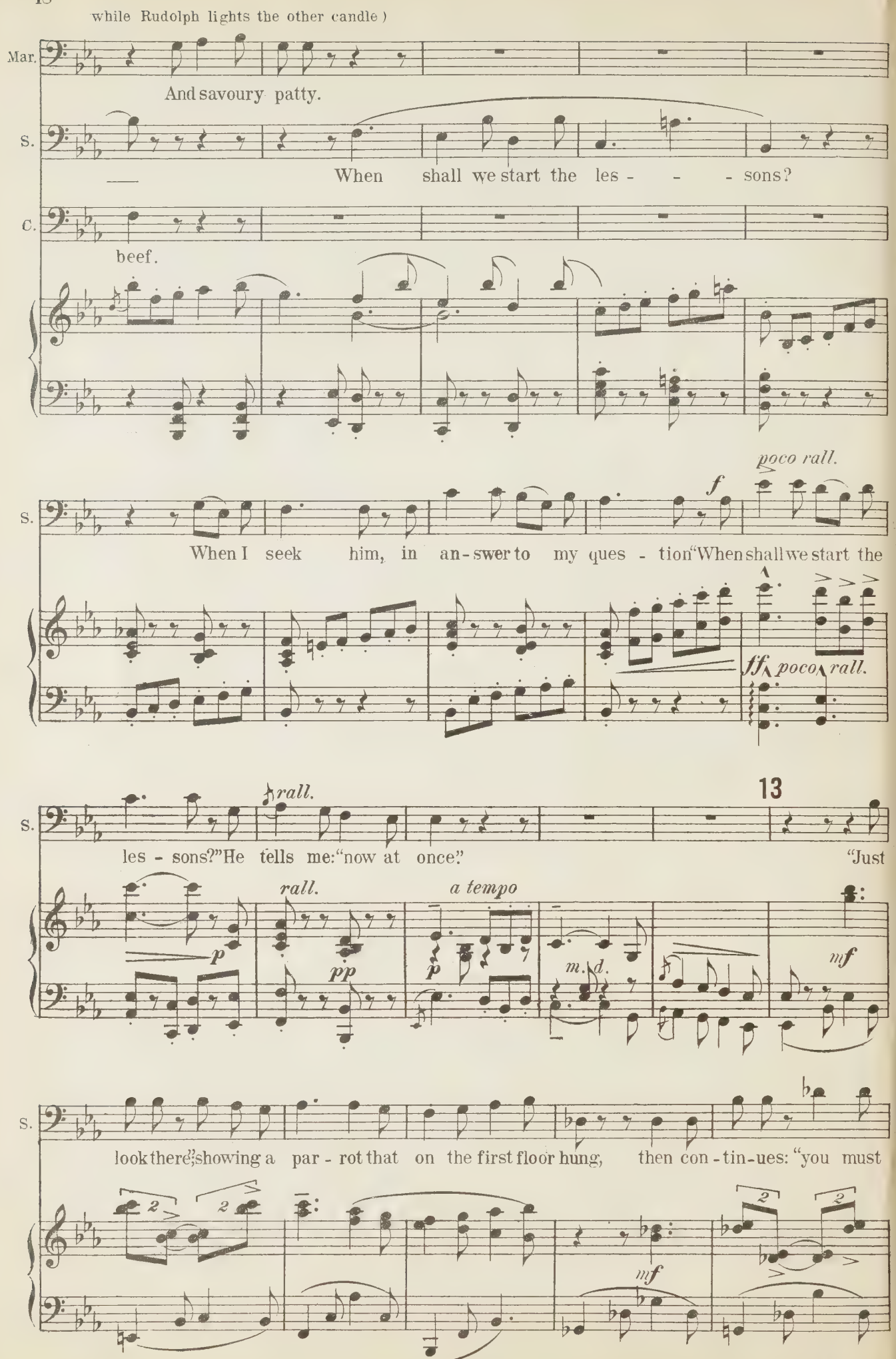
(They make up a great fire in the stove) (they arrange the viands,

Mar. *gridato* Here!

S. I pay my homage; Ac-cepted, I en - quire.

C. Here's cold roast-

p *p* *brillante*


while Rudolph lights the other candle)
Mar.
And savoury patty.
S.
When shall we start the les - - - sons?
C.
beef.
S.
When I seek him, in an-swer to my ques - tion "When shall we start the
poco rall.
f
ff
poco rall.
S.
les - sons?" He tells me: "now at once."
rall.
13
"Just
p
rall.
pp
a tempo
p
m.d.
mf
S.
look there," showing a par - rot that on the first floor hung, then con - tin-ues: "you must
mf

Rudolph.

Brill-iant-ly light-ens the room in-to

S.

play un-til that bird has ceased to live!" Thus it be-fel, Three

f

R.

splen - dour.

(puts the two lighted candles on the table)

Marcel.

Here are the candles.

S.

days I play and yell, Then on the servant girl try all the

Colline.

What lovely pastry!

p

Mar.

With no ta-ble-cloth

S.

charms where with I'm la - den, the charms where with I'm la - - den. I fas-cinate the

Rudolph.

An i - dea.

Mar. eat we. The Con - sti - tu - tion - al.

S. mai - den.

C. The Con - sti - tu - tion - al.

f *p* *dolce e* *ff*

14

R. Excellent paper! One eats a meal and swallows news at same time

S. With parsley I ap - proach the bird. His

brillante

(arranging the newspapers as a table-cloth, Rudolph and Marcel bring the four chairs to the table while Col-

S. beak Lo - ri - to o - pens, Lo - ri - to's wings out-spread Lo-

p Meno. Meno.

line busies himself about the eatables.) *poco rall.* (seeing that no one is listening, grasps

S. ri - to opens his beak, A lit - tle piece of parsley gulps, as So - crates is

a tempo *f risoluto* *poco rall.* *ff*

15

Colline as he passes with a plate.) (pettishly) Opp.

S. dead. The de-vil fly a-way with you en-tire - -

Colline. *parlato* Who?

f

Poco meno.

(seeing the rest in the act of commencing to eat the cold pastry.)

S. ly. What are you do - - - ing? No,

leggero *p* *pp* *gridato*

(with solemn gesture extends his hand over the pastry and prevents his friends from eating it, then takes the eata-

S. dain-ties of this kind Are but the stored up fod-der saved for the morrow.

p *tr* *p* *p* *rall.*

bles from the table, and puts them in the cupboard.) *f*

S. Fraught with gloom and sorrow. To dine at home on the day of Christmas vi-gil,

a piacere *f*

S. While the Quartier La-tin em-bel-lish-es Its ways with dainty food and tempting

rall.

16 Allegretto mosso. ♪ = 132.

S. re-lish. Mean-while the smell of savoury

ppp *p*

S. frit - - - ters The old street fills with fra - grant o - -

(Rudolph, Marcel and Colline surround Schaunard merrily.)

S. dour. There singing joyous-ly merry maidens ho - ver

Rudolph. *p* 'Tis the glad-some Christ-mas eve.

Marcel. *p* 'Tis the glad-some Christ-mas eve.

Schaunard. Hav - ing for ec - ho each a stu-dent

Colline. *p* 'Tis the glad-some Christ-mas eve.

mf ben sostenendo il tempo

(solemnly)

S. lo - ver.

p *fmarc.* A *rall.*

Moderato.

S. lit - tle of re - ligion comrades I pray. With - in doors

ff *pp* *dolce*

I. Tempo. (Allegro brillante.)

(Rudolph locks the door then all go to the table

S. drink we But we dine a - - way.

ff *ff*

and pour out wine.)

p

Marcel. (all are in amazement) Who is there?

Benoit. (two knocks at the door.) 'Tis I! 'Tis Be -

a piacere *a piacere* *a piacere*

f

17 Allegro vivo. ♩. = 152.

Mar. (they put down 'Tis the landlord is knocking.

B. noit.

Allegro vivo. ♩. = 152.

ff

S. their glasses) Bolt the door quickly!

Colline. (calling towards the door) *gridato* No, there is no one.

f

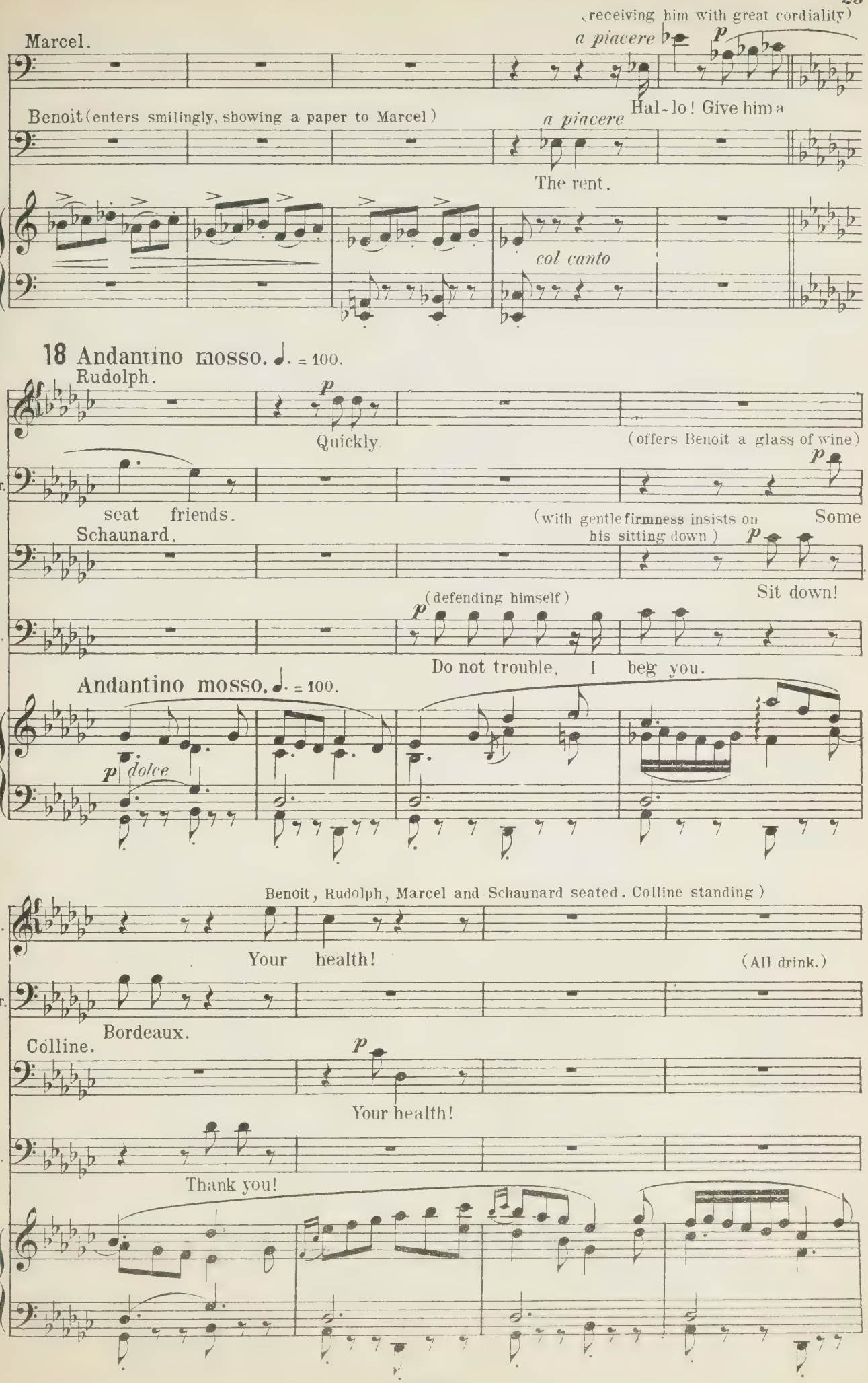
S. 'Tis fast'ned!

Benoit. (without) Give me a word pray.

p *f*

Schaunard. (after consulting his friends goes and opens the door) At once.

p


(receiving him with great cordiality)
Marcel.
a piacere
p
Hal-lo! Give him a
Benoit (enters smilingly, showing a paper to Marcel)
a piacere
The rent.
col canto
18 Andantino mosso. ♩. = 100.
Rudolph.
p
Quickly.
(offers Benoit a glass of wine)
Mar.
p
seat friends.
(with gentle firmness insists on his sitting down)
Some
Schaunard.
p
Sit down!
(defending himself)
p
B.
Do not trouble, I beg you.
Andantino mosso. ♩. = 100.
p dolce
Benoit, Rudolph, Marcel and Schaunard seated. Colline standing)
R.
Your health!
(All drink.)
Mar.
Bordeaux.
Colline.
p
Your health!
B.
Thank you!

R. Marcel. Good health! (ingenuously) Glad to hear it

S. Drink up! (Puts down his glass and turns to Marcel showing him the document)

B. 'Tis the quarter's rent I call for.

mf *pp*

R. (raising his glass) Your health!

S. (interrupting him) An - oth - er tip - ple.

C. Your health!

B. and therefore— Thank you!

mf *p*

(all touching Benoit's glass)

R. *mf* Drink we all your health, Sir!

Mar. *mf* Drink we all your health, Sir!

S. *mf* Drink we all your health, Sir!

C. *mf* Drink we all your health, Sir!

(They sit and drink; Colline takes the stool near easel, and sits down also)

mf *p*

Benoit (resuming to Marcel.)

To you I come as the quar - ter now is end - ed.

(Showing Benoit the money on the table)

Marcel.

To keep it I in - tend - ed.

B.

you have promised.

rit. *a tempo*

Rudolph (with amazement aside to Marcel)

Art mad?

(to Benoit, without noticing the two)

sempre in tempo

Mar.

Schaunard. (aside to Marcel)

Hast seen it? Then

What do you?

string.

rall.

19

Andantino. ♩ = 56.

Mar.

give your care a res - pite and join our friendly circle.

(resting his elbows on the table)

con marcata intenzione

Mar.

Tell me how ma - ny years— Boast you of my dear

Appena meno

rall.

Rudolph.

p

Our own age less or more.

Mar.

Sir.

Benoit.

parlato

My years! Spare me I pray.

parlato

Much more, very much more

(while they make Benoit chatter, they fill up his glass immediately that it is empty)

(lowering his voice and with mischievous tone of half

Mar.

'Toth-er

C.

He says 'tis less or more.

p

mf

spoken protesting)

Mar.

even - ing at Mabille I caught him In a pas - sage of

p

Mar.

p

love.

Benoit. (uneasy)

At Mabille.

'Toth-er even - ing I

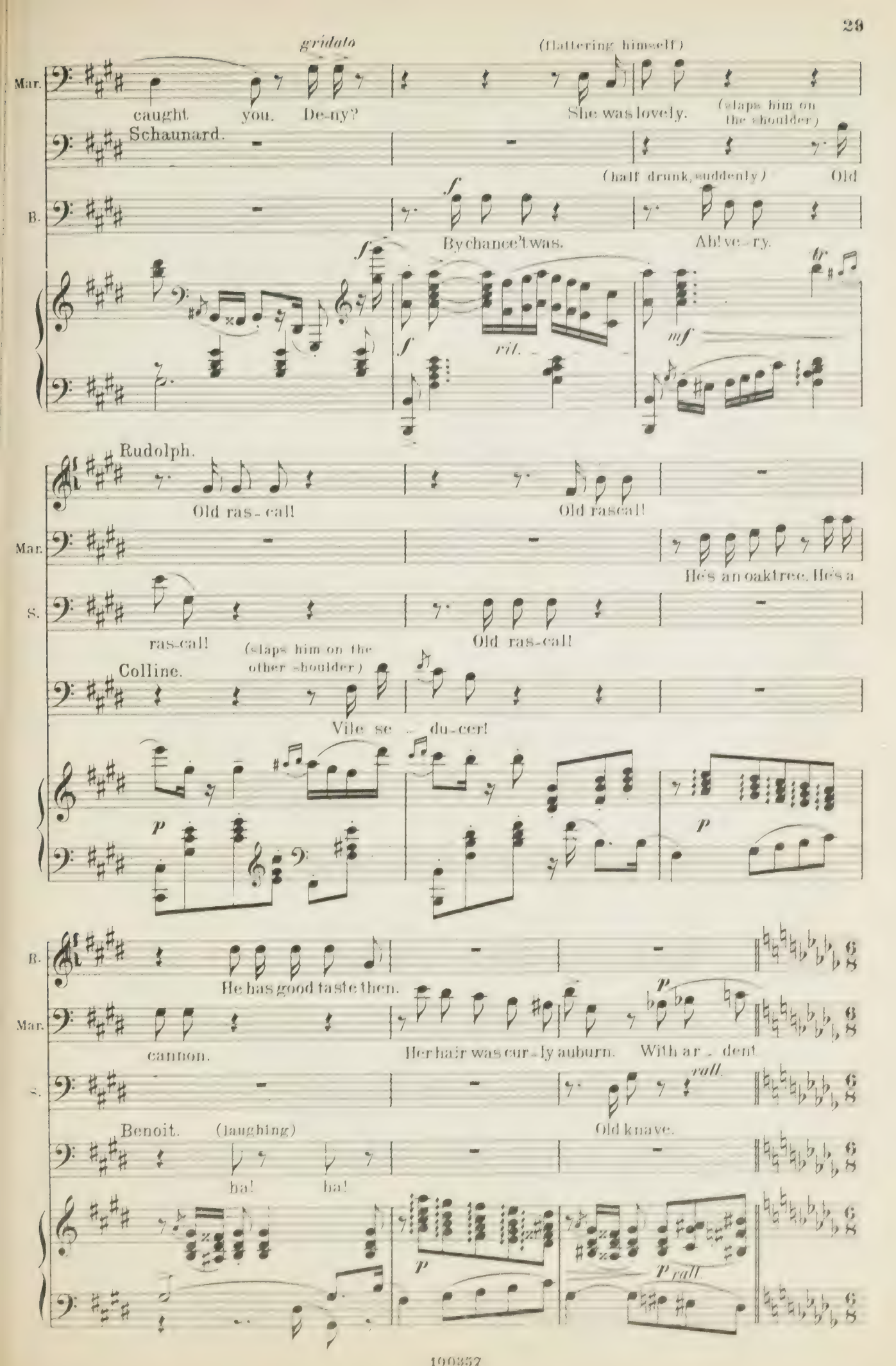
Me?

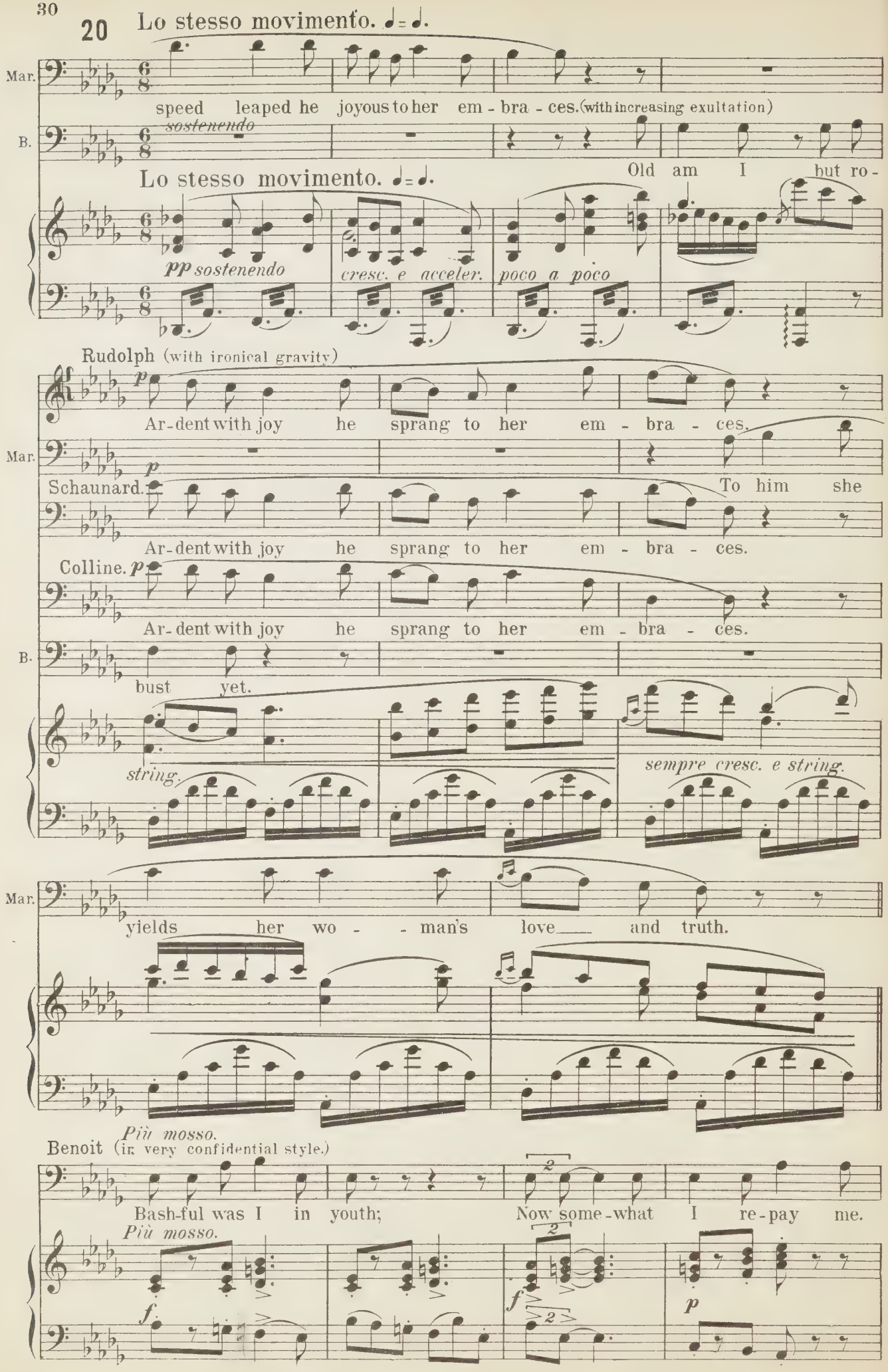
sf

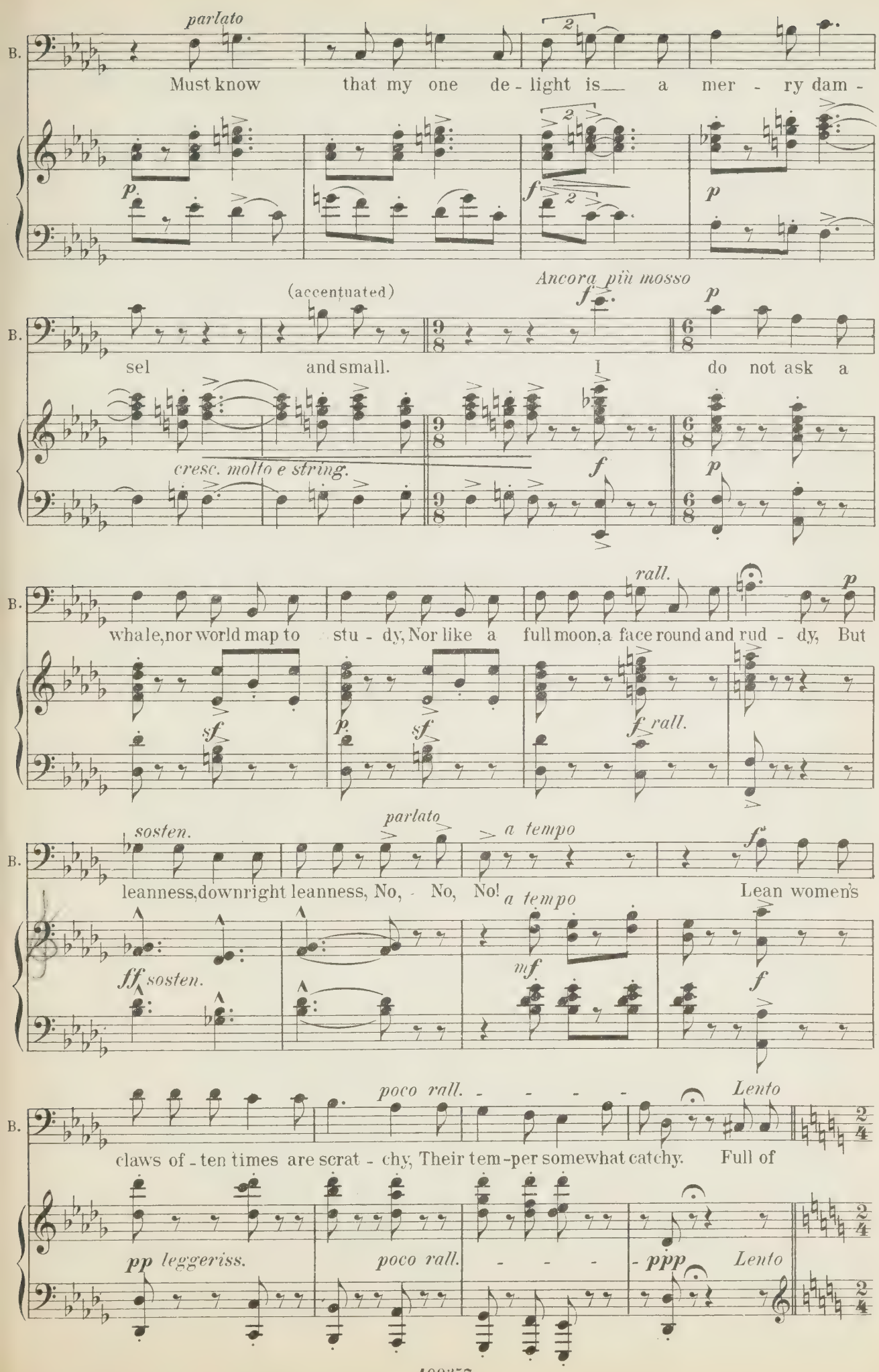
p leggero

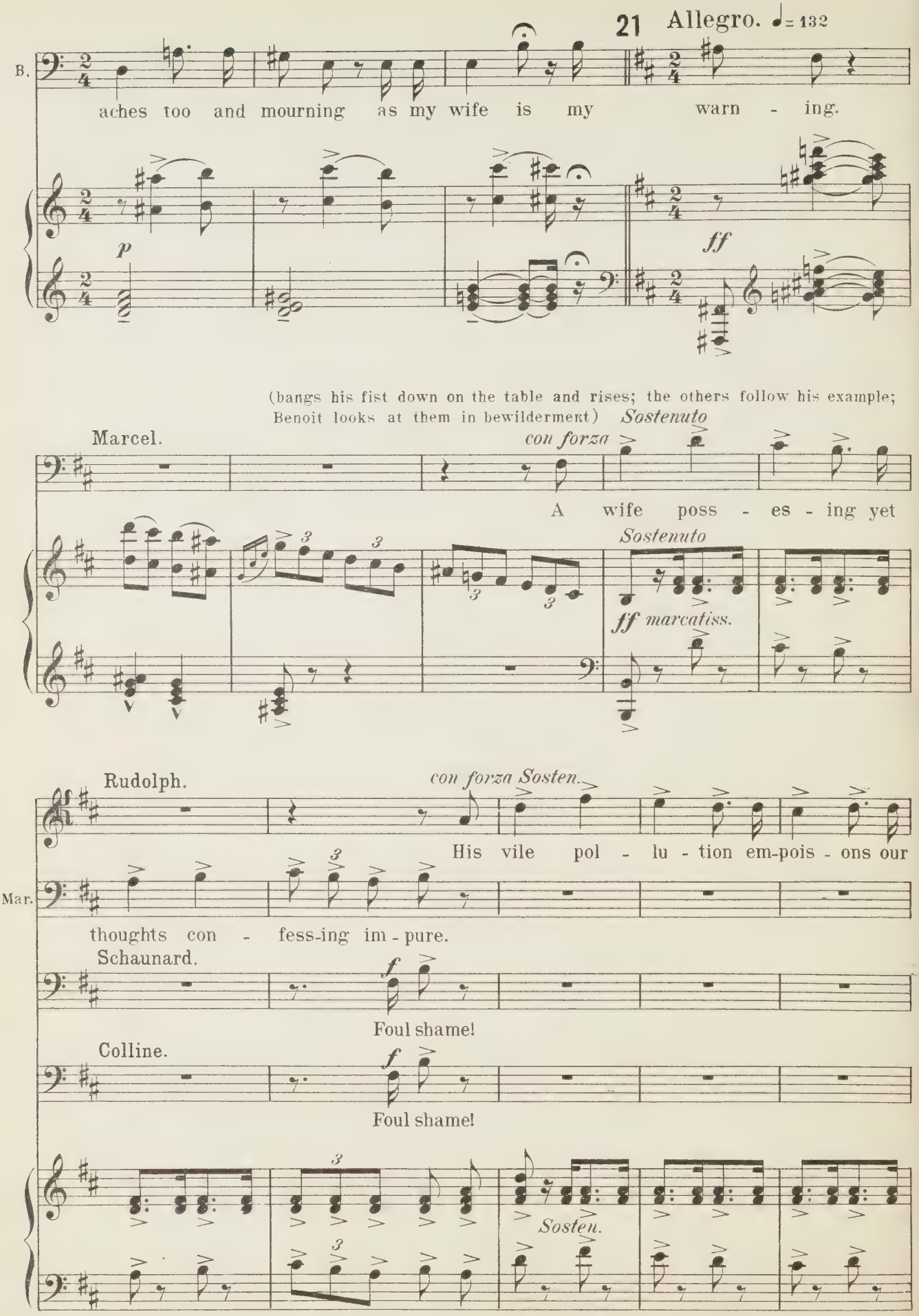
sf

p leggero


gridato
(flattering himself)
Mar.
caught you. De-ny?
She was lovely.
(slaps him on the shoulder)
Schaunard.
(half drunk, suddenly)
Old
B.
By chance 't was.
Ah! ve-ry.
ril.
mf
Rudolph.
Old ras-call
Old rascal!
Mar.
He's an oaktree. He's a
S.
ras-cal!
Old ras-call
(slaps him on the other shoulder)
Colline.
Vile se-du-cer!
p
B.
He has good taste then.
Mar.
cannon.
Her hair was cur-ly auburn.
With ar-dent
rall.
S.
Benoit.
(laughing)
Old knave.
ha!
ha!
p
p rall.


20
Lo stesso movimento. ♩= ♩.
Mar.
speed leaped he joyous to her em - bra - ces. (with increasing exultation)
B.
sostenendo
Old am I but ro-
Lo stesso movimento. ♩= ♩.
pp sostenendo
cresc. e acceler.
poco a poco
Rudolph (with ironical gravity)
p
Ar-dent with joy he sprang to her em - bra - ces.
Mar.
Schaunard.
p
To him she
Ar-dent with joy he sprang to her em - bra - ces.
Colline.
p
Ar-dent with joy he sprang to her em - bra - ces.
B.
bust yet.
string.
sempre cresc. e string.
Mar.
yields her wo - - man's love and truth.
Più mosso.
Benoit (in very confidential style.)
Bash-ful was I in youth;
Now some-what I re-pay me.
Più mosso.
f
f
p


B.
parlato
Must know that my one de - light is a mer - ry dam -
p
f
p
(accentuated)
Ancora più mosso
f
p
sel and small. I do not ask a
cresc. molto e string.
f
p
B.
rall.
p
whale, nor world map to stu - dy, Nor like a full moon, a face round and rud - dy, But
sf
p
sf
f rall.
B.
sosten.
parlato
a tempo
f
leanness, downright leanness, No, No, No! Lean women's
a tempo
ff sosten.
mf
f
B.
poco rall.
Lento
claws of - ten times are scrat - chy, Their tem - per somewhat catchy. Full of
pp leggeriss.
poco rall.
ppp
Lento


21 Allegro. ♩= 132
B.
aches too and mourning as my wife is my warn - ing.
p
ff
(bangs his fist down on the table and rises; the others follow his example; Benoit looks at them in bewilderment)
Sostenuto
Marcel.
con forza
A wife poss - es - ing yet
Sostenuto
ff marcatiss.
Rudolph.
con forza Sosten.
His vile pol - lu - tion em-pois - ons our
Mar.
thoughts con - fess-ing im - pure.
Schaunard.
f
Foul shame!
Colline.
f
Foul shame!
Sosten.

(Benoit staggeringly rises and tries in vain to speak)

R. honest abode.

ar. With perfume we must fumigate. Be

S. Hence! Mo - ral-i - ty of-

C. Hence! Drive him forth, the reprobate.

Benoit. *gridato* But say

p *string. e nicalzando* *p* *cresc.* *f*

(They surround Benoit, and gradually push him to the door)

R. Be si-lent.

ar. silent. Be silent.

S. fend - ed Hence ex - pels you. Be silent.

C. Be silent. Be silent.

gridato (continually more bewildered)

B. I say. Sirs, I beg you.

ff *p* *incalz. e cresc.*

(pushing Benoit outside the door)

Rudolph.

sosten. *a tempo*

f

Hence a - way!

Mar.

f

Out your lord - ship, Hence a - way!

S.

f

Out your lord - ship, Hence a - way!

C.

f

Out your lord - ship, Hence a - way!

sosten. *a tempo*

ff *ff*

(all standing at the door, looking towards the landing of the staircase)

R.

Meno. *p* *rall.*

Wish we your Lord - ship a pleas - ant Christmas-

Mar.

p *rall.*

Wish we your Lord - ship a pleas - ant Christmas-

S.

p *rall.*

Wish we your Lord - ship a pleas - ant Christmas-

C.

p *rall.*

Wish we your Lord - ship a pleas - ant Christmas-

Meno.

ff *pp* *dim.* - - *e* - *rall.* - - - -

(returning to the centre of the scene)

a tempo (laughing)

B. eve. Ah! ah! ah! ah!

a tempo (laughing)

Mar. eve. Ah! ah! ah! ah! I have paid the last quart-er.

a tempo (laughing)

S. eve. Ah! ah! ah! ah!

a tempo (laughing)

C. eve. Ah! ah! ah! ah!

a tempo

p deciso

22 Allegretto. ♩ = 116

Mar. Long live the spen - der!

S. In the Quartier La - tin Mo - mus a - waits.

Allegretto. ♩ = 116

m. d. *pp*

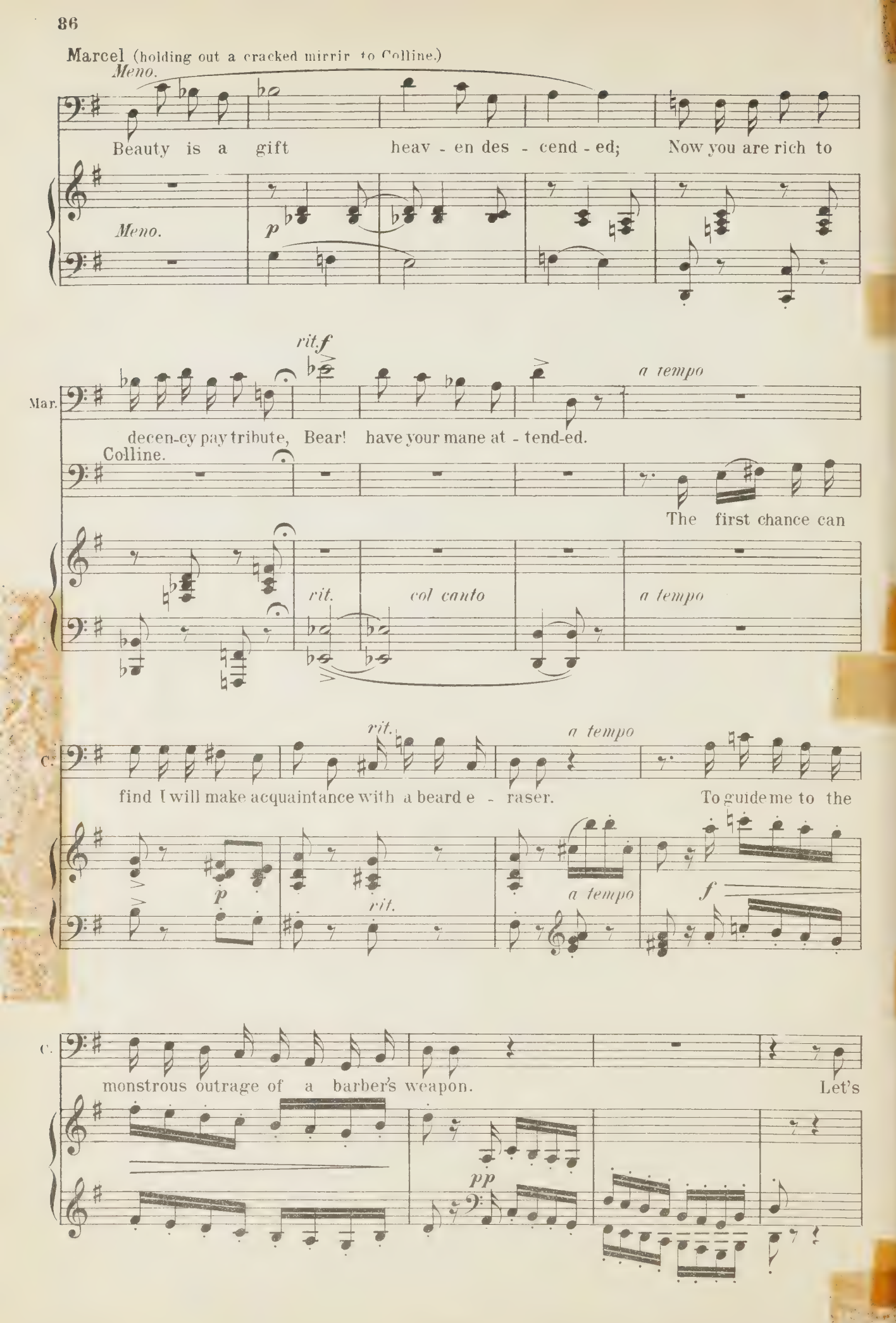
Rudolph. (They divide the money on the table.)

We'll di - vide.

S. We'll the boo-ty di - vide.

Colline. We'll di - vide.

rall.


Marcel (holding out a cracked mirrir to Colline.)
Meno.
Beauty is a gift heav - en des - cend - ed; Now you are rich to
Meno.
p
rit. f
a tempo
Mar.
decen-cy pay tribute, Bear! have your mane at - tend-ed.
Colline.
The first chance can
rit.
col canto
a tempo
C.
rit.
a tempo
find I will make acquaintance with a beard e - raser. To guide me to the
p
rit.
a tempo
f
C.
monstrous outrage of a barber's weapon. Let's
pp

Rudolph.

I

Marcel. (humorously)

We go!

Schaunard (humorously)

f We go, we go! *p*

C. go. — (humorously) *p* We go!

f *pp*

23 Andantino. ♩.= 92

F. stay here, fi-nish must I the ar-ti-cle for my new jour-nal

pp

R. "Beaver." Five minutes on-ly, I know well the work.

Marcel. Be quick then.

Colline. We'll a-wait you

(takes a light from the table and goes to open the door; Marcel, Colline and Schaunard go out and descend the staircaise.)

R. Five minutes on - ly.

Mar. Delay and you'll hear the chorus.

Schaunard. You must cut short the

C. at the porter's lodge.

Schaunard. **24** Allegro vivo. (Iº tempo)

Beaver's growing tale!

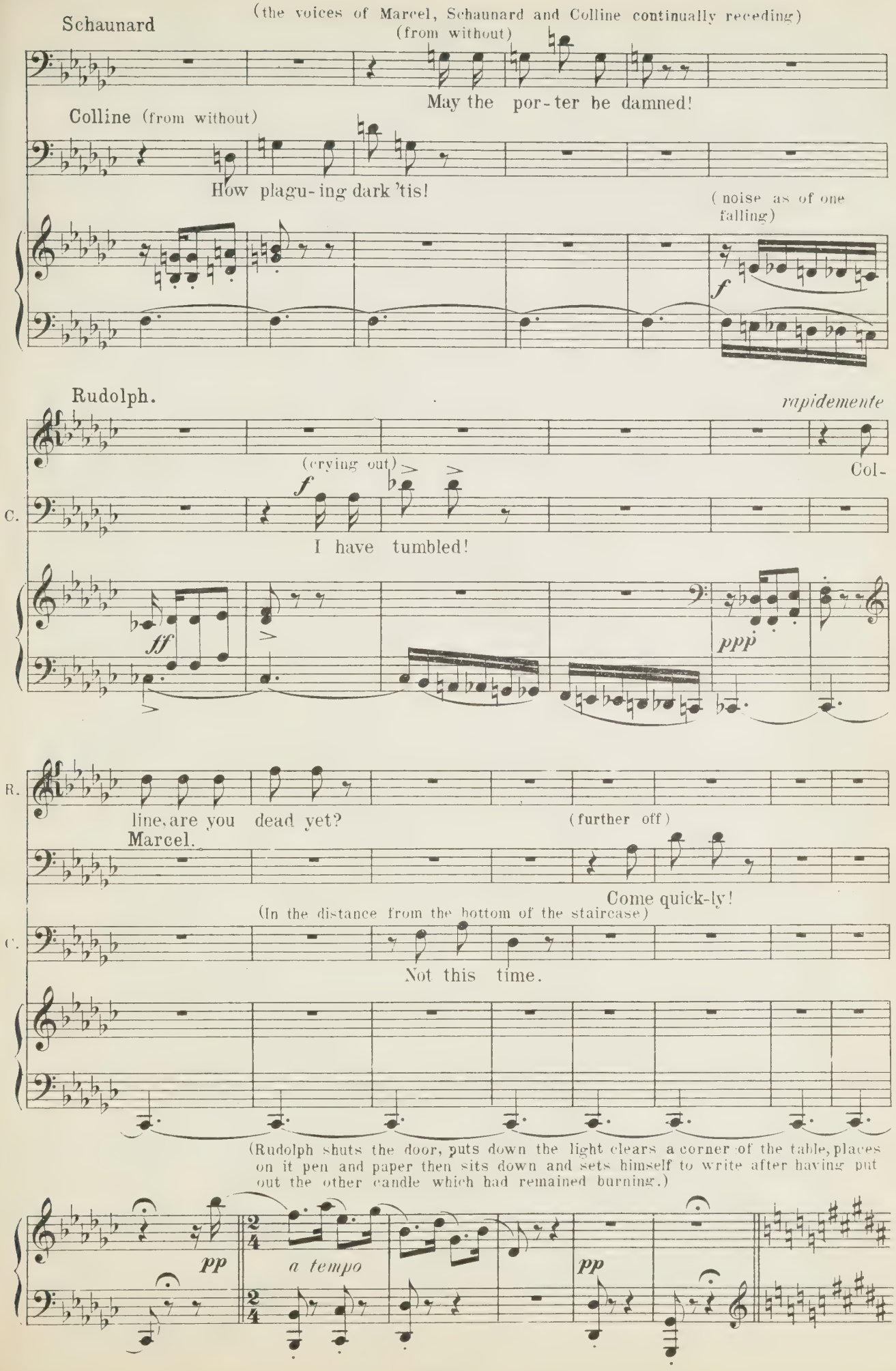
pp *p*

Rudolph. (on the landing near the open door holding up the candle.)

Marcel. (from without). Go slowly!

Look to the staircase; keep well to the handrail.

pp


Schaunard
(the voices of Marcel, Schaunard and Colline continually receding)
(from without)
May the por-ter be damned!
Colline (from without)
How plagu-ing dark 'tis!
(noise as of one falling)
f
Rudolph.
rapidemente
(crying out)
f
Col-
C.
I have tumbled!
ff
ppp
R.
line, are you dead yet?
(further off)
Marcel.
Come quick-ly!
(In the distance from the bottom of the staircase)
C.
Not this time.
(Rudolph shuts the door, puts down the light clears a corner of the table, places on it pen and paper then sits down and sets himself to write after having put out the other candle which had remained burning.)
pp
a tempo
pp

25

Allegretto.

(writes, breaks off, thinks, turns again to write.)

pp

(Is restless, destroys the writing and throws down the pen)

mf *p*

Mimi.

Lento. (without)

Rudolph (to himself).

(A timid knock on the door is heard)

Pardon.

(rising)

I'm out of humour!

Who's there?

'Tis a la-dy!

Lento.

ppp

M.

Excuse me. My candle's gone out.

at the door

Pray

R.

(runs and opens)

is it?

M.

(with an extinguished candle and a key)

would you —

No, I thank you!

R.

(pressing)

Pray be seat-ed a moment.

I beg you en-ter.

poco rit.

Allegro agitato.

(enters, but is seized with a fit of coughing)

M. No Nothing.

(pressing)

R. Are you not well? You are quite

Allegro agitato.

accelerando

(swoons, and Rudolph has hardly time to support her and place her on a chair while she drops her candle-stick and key)

(coughs)

M. My breath! 'tis the stair-case...

poco rall.

R. pale!

pp poco rall.

pp

Allegretto sostenuto.

Rudolph.

(Embarassed)

a piacere

(goes to fetch water and sprinkles it on her face)

What can I do to aid her? Ah! this! How

pp

26 Andante moderato. ♩ = 88.

Mimi.

(revives)

(looking at her with great interest.)

Lento a piacere

Yes!

R. ve - ry pale her face is! Do you feel bet-ter?

Andante moderato. ♩ - 88.

col canto

pp

Rudolph. (Mimi makes signs in the negative)

Here 'tis ve - ry chil - ly Nearer the fire be seated an instant!

Mimi. *pp* (drinks)

Thank you! Not so much, please! Thank you!

(gives her a glass and pours out wine)

R. A lit - tle wine For you. Like this?

pp

(rising looks for her candlestick)

M. Now please al - low me to light my candle, I'm feel-ing much

lentamente

R. How love-ly a maiden!

M. bet-ter. Yes! (prepares to go) Thank you!

(sees the candlestick on the floor, picks it up, relights it and hands it to Mimi without speaking)

R. What? so quick - ly?

pp

27 (outside) *a piacere*

M. Now good evening. Oh! how

(accompanies her to the door) (returns suddenly to the table)

rall. *dolce*

R. Now good evening.

pp *rall.* *col canto*

Un poco più mosso.

Mimi. (re-entering but stops on the threshold of the door which remains open)

stu - - pid, how stu - pid, the key of my poor cham - ber

p *con agitazione*

M. where can I have left it?

Rudolph. Come, stand not in the door - -

mf

(Mimi's light goes out)

M. Good

R. way, your can - dle is flick'-ring in the wind

dolce

M. gra-cious! please light it just once more!

(Runs with his candle but as he nears the door his light too is blown out; the room remains in darkness.)

R. Oh dear!

(groping about she reaches the table and deposits the candlesticks)

M. Ah! and the key where can it

R. Now there's mine gone out, too.

pp

M. be? I'm so sor - ry.

(finds himself near the door and fastens it)

R. What a nuisance! Where can it be?

28 (with politeness and advancing cautiously)

M. Pray for - - give your tiresome little neigh - bour.

R.

mf

p

(Turns where he hears the voice) Pray for - give your tire - some neigh - bour.

Nothing, I as - sure you!

(looks for the key on the floor sliding over it)

29

M. Look for it.

R. *p* Do not men - tion it, I pray you.

dolce

p

M. (knocks against the table, deposits his candlestick and searches for the key with his hands on the floor) Where can it

R. I'm look - ing!

dolce e legato

p

M. be? Have you found it?

(Finds the key; lets an exclamation escape; suddenly checks himself and puts key in his pocket)

R. Ah! No!

(searches by feeling)

M. I think so. Found it?

R. In ve-ry truth.

rit. *a tempo*

rall. un poco *f*

Rudolph.

(feigns to search; but guided by Mimi's voice and movements, tries to approach her)

Not yet!

p

(Mimi stoops to the floor, continually feeling; at this moment Rudolph approaches her, and stooping, his hand meets Mimi's)

f espress. *rall.* *p* *dim e rall.* *pp* *stentate*

30 Andantino affettuoso. ♩ = 58.

Mimi

Ah!

(holding Mimi's hand with a voice full of emotion)

dolciss. *pp*

R. Your ti - ny hand is fro-zen! Let me

Andantino affettuoso. ♩ = 58.

sfz *pp*

R.

warm it in - to life. Our search is use - less; In darkness all is

R.

hid - den.

m. s.

R.

Ere long the light of the moon shall aid us,

rall. - - - - *affrett.* (Mimi tries to withdraw her hand) *poco rit.* *a tempo*

R.

Yes, in the moon-light our search let us re - sume, dear. One moment, pret-ty

rall. - - - - *affrett.* *poco rit.* *pp* *a tempo*

.0837

R. mai-den, while I tell you in a trice Who I am,

m.s. poco rall.

p

R. What I do and how I live.

a tempo poco affrett. a tempo

(Mimi is silent; Rudolph lets go her hand, when recoiling she finds a chair, into which she drops as if overcome by emotion.)

rall.

R. Shall I? I

rall.

pp

Ped. *

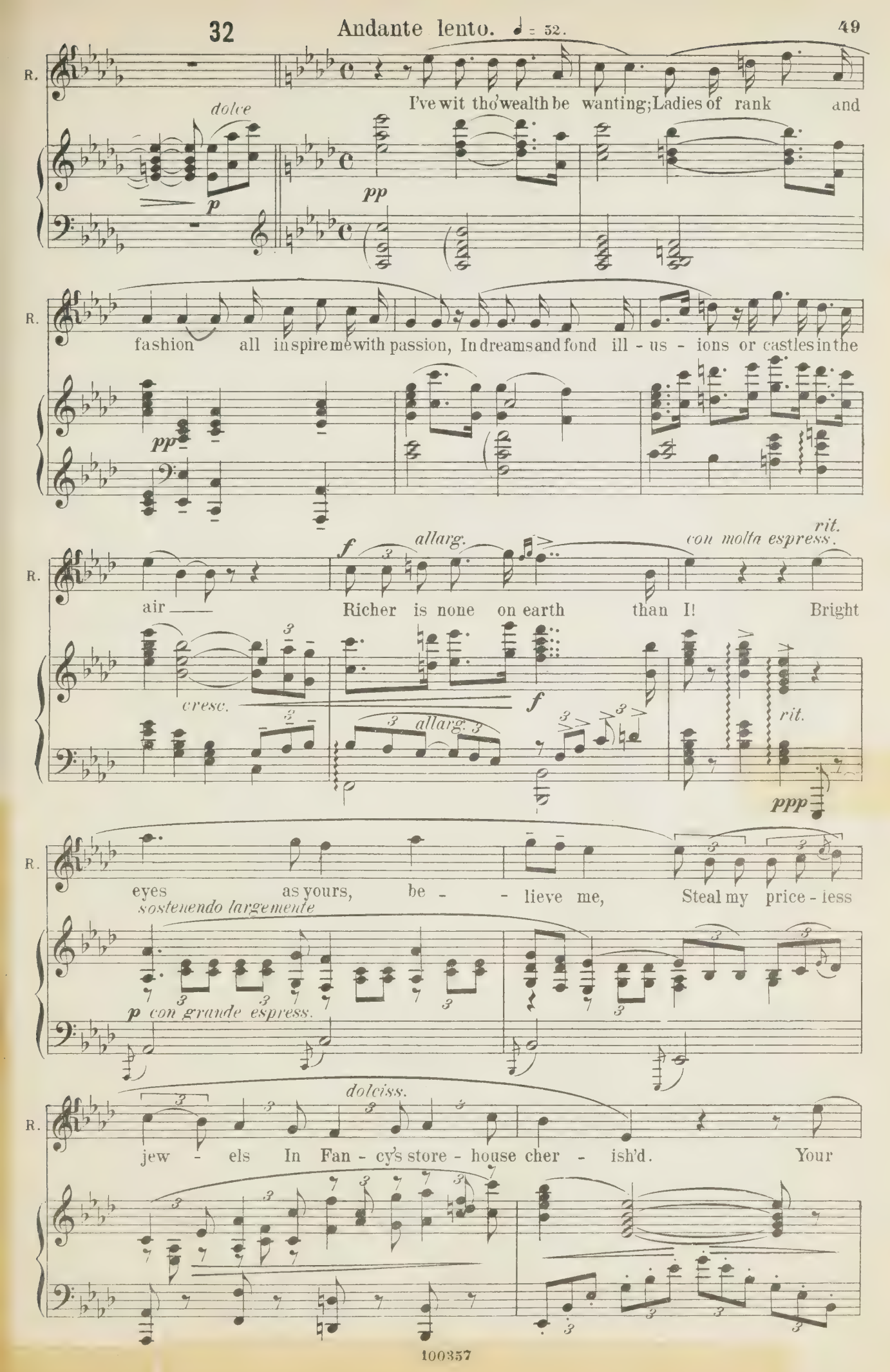
31 Andante sostenuto.

R. am, I am, I am a po-et. What's my em-

f p 3 p f pp

R. ployment? Writ-ing! Is that a liv-ing? Hardly!

p espress. f rall.


32
Andante lento. ♩ = 52.
R.
dolce
p
pp
I've wit tho' wealth be wanting; Ladies of rank and
fashion all inspire me with passion, In dreams and fond ill - us - ions or castles in the
air
Richer is none on earth than I!
Bright
eyes as yours, be - - lieve me, Steal my price - less
jew - els In Fan - cy's store - house cher - ish'd.
Your
f
allarg.
con molta espress.
rit.
cresc.
allarg.
ppp
sostenendo largemente
p con grande espress.
dolciss.

R.

ro - guish eyes have robb'd me, Of all my dreams be - reft me—

p dolciss.

poco allargando
con anima

R.

dreams that are fair yet fleet - ing— Fled are my tru - ant

poco allargando

f *p*

33

dolciss. molto rall. *a tempo*

R.

fan - cies, Regrets I do not cher - ish.

stent.

dim. *molto rall.*

pp

Opp.

break - ing, now gold - en love is

R.

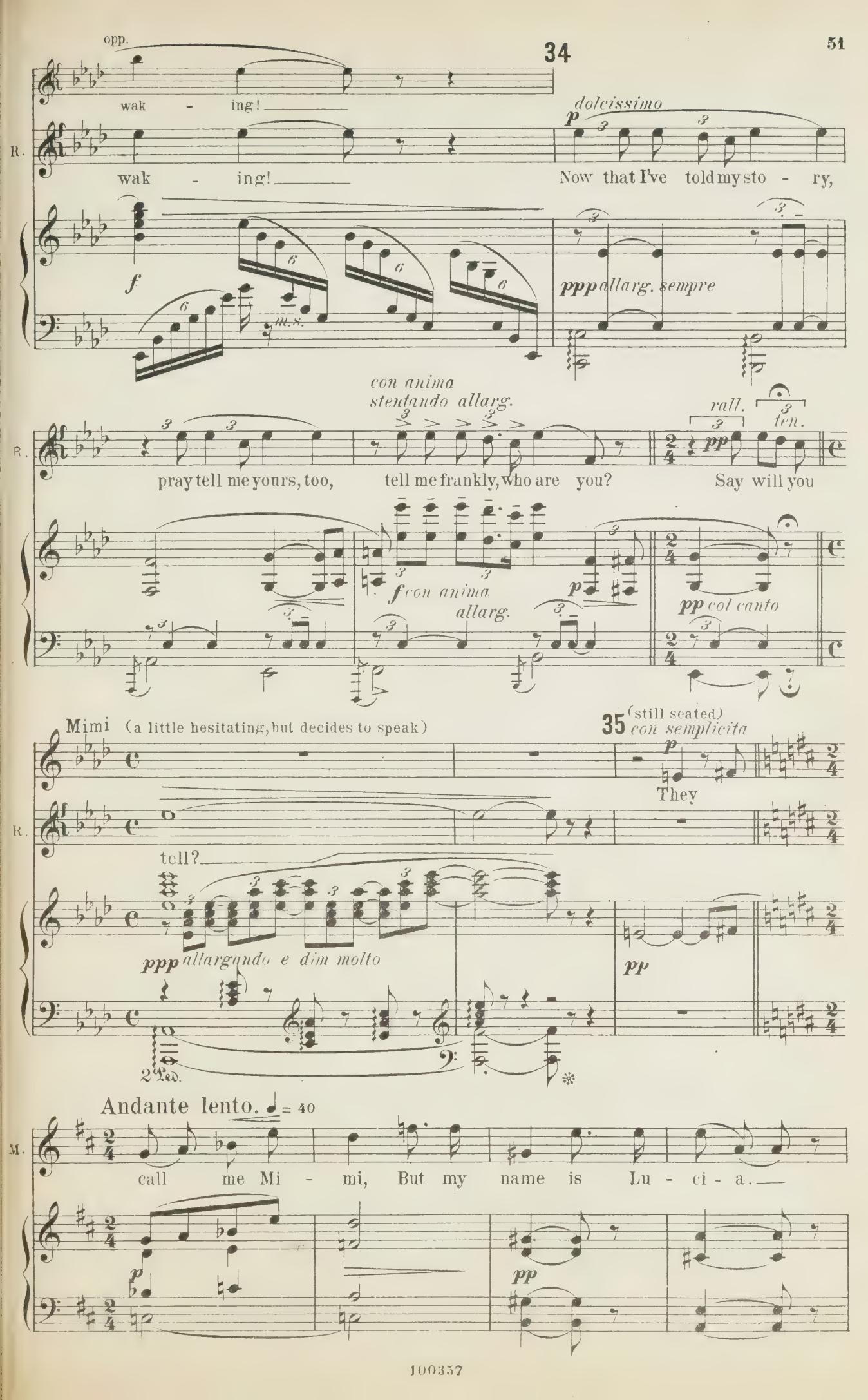
f

For now life's ro - sy morn is break - ing, now gold - en love is'

f con anima

allarg.

cresc.


opp.
34
wak - ing!
R.
wak - ing!
dolcissimo
p
Now that I've told my sto - ry,
f
m.s.
ppp allarg. sempre
con anima
stentando allarg.
rall.
ten.
pray tell me yours, too,
tell me frankly, who are you?
Say will you
f con anima
allarg.
p
pp col canto
Mimi (a little hesitating, but decides to speak)
35 (still seated)
con semplicita
p
They
tell?
ppp allargando e dim molto
pp
2 Ped.
Andante lento. ♩ = 40
M.
call me Mi - mi, But my name is Lu - ci - a.
p
pp

M.

My sto-ry is a short one. Fine sat - in stuffs or silk I deft-ly em-

ppp

M.

broider; I am content and hap-py, The rose and li - ly I make for

espress.

pp

pp

36 Andante calmo. ♩ = 54.

rall.

dolcemente

M.

pas - time These flo - wers give me plea - sure as in ma - gi - cal

dolce

rall.

molto piano

rit.

M.

accents They speak to me of love, of beau-teous spring time.

col canto

pp

M.

Of fancies and of visions bright they tell me, such as

pp

M.

ten. *a tempo*

po - ets, and on-ly po - ets know Do you hear me?

Rudolph.

(moved)

Yes.

rall. *a tempo* *rall.*

Lentamente.

M.

They call me Mi - mi, But I know not why!

molto espress. *pp* *pp* *pp*

37 Allegretto moderato. ♩ = 144.

con semplicità

M.

All by my - self I take my fru - gal sup - per; To mass not oft re-

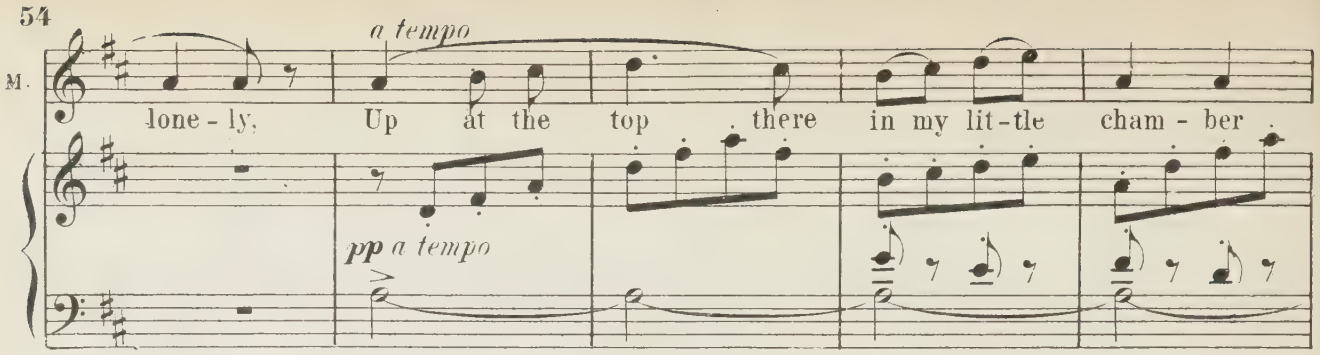
p

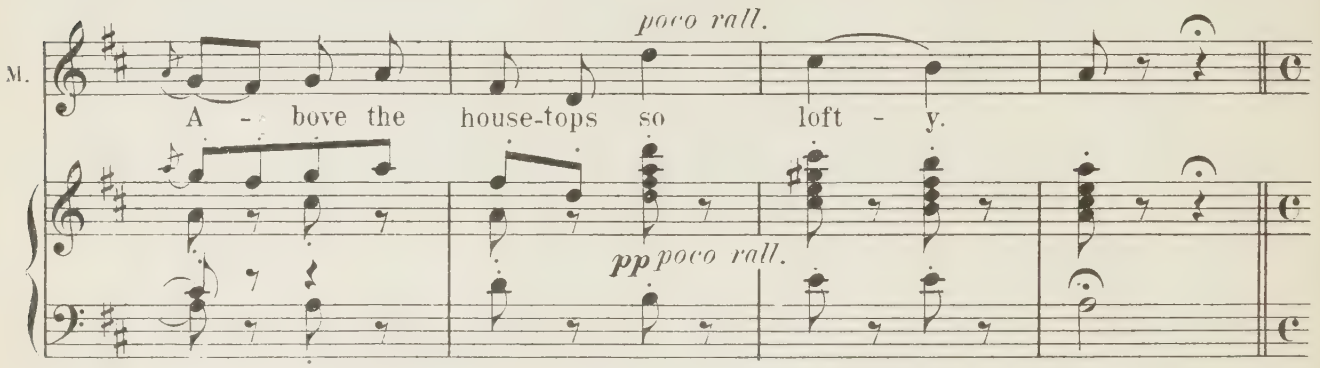
poco rall. *a piacere*

M.

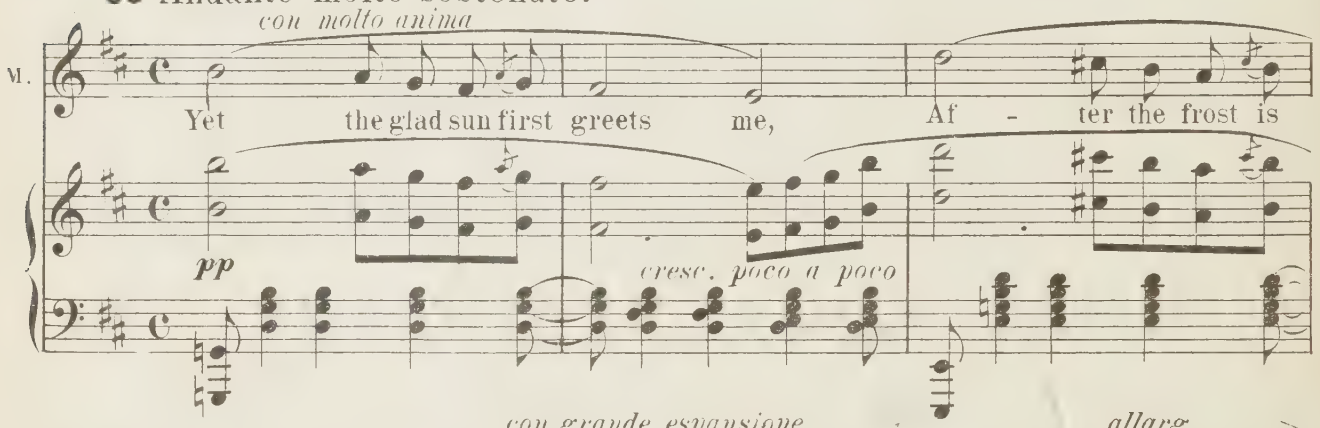
pair - ing, Yet oft I pray to God. In my room live I

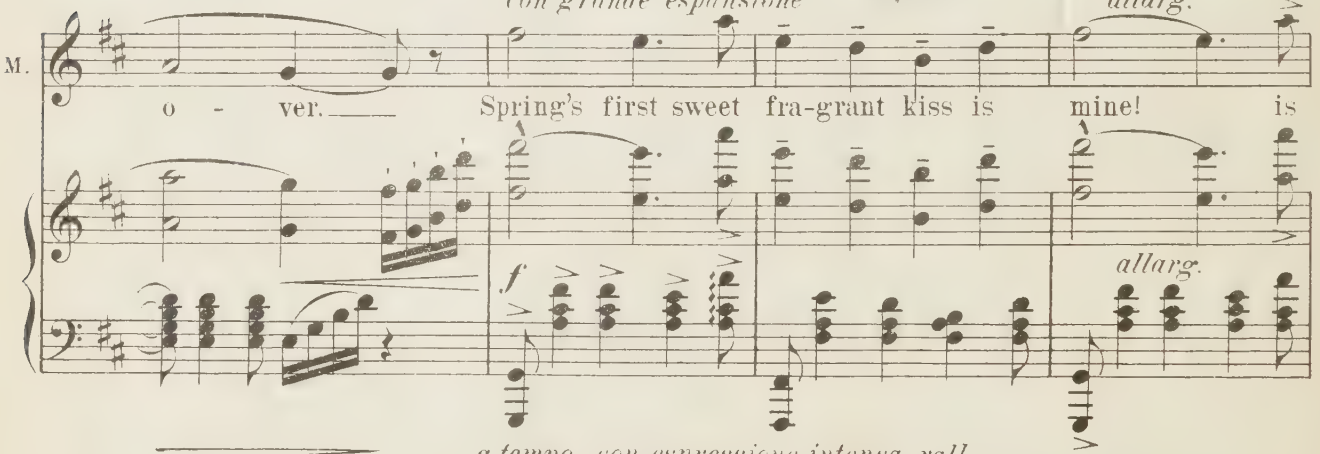
pp poco rall. *col canto*

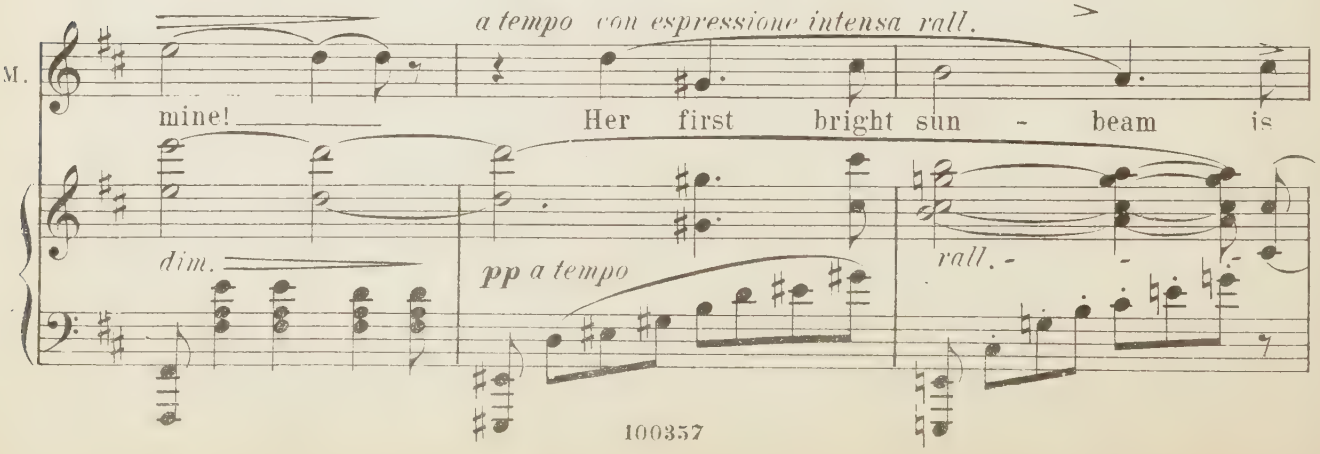




38 Andante molto sostenuto.







Tempo I. Andante. *agitando appena. sosten.*

M. mine! A rose as her pe - tals are ope-ning Do I ten-der-ly

pp *sosten.*

allarg. *ten.* *calmo come prima*

M. cher - ish. Ah! What a charm lies for me in her frag - rance!

tr *tr*

allarg. *col canto* *p* *calmo come prima*

M. A - las! those flow'rs I make, The flow'rs I

p *pp* *ppp* *poco rit.*

senza rigore di tempo con naturalezza

ten.

M. fashion, a-las! they have no per-fume! More than just this I cannot find to

a tempo *rall.* *pp*

rall.

M. tell you, I'm a tiresome neighbour that at an awk-ward moment intrudes up - on you.

39

Allegretto. ♩ = 100.

(At the shouts of his friends Rudolph is annoyed)

Marcel. *a piacere*

Hal-lo! you hear not!

(From the courtyard)

Schaunard. *a piacere* *f*

Eh! Ru-dolph!

Colline. *a piacere* (from below)

Ho! Ru-dolph!

Allegretto. ♩=100.

col canto *p.*

(Getting more annoyed Rudolph finds his way to the window and opens it to answer his friends in the courtyard; from the open window enter a few rays of moonlight brightening the room.)

Rudolph.

I have

M.r.

Don't dawdle!

S.

What has happen'd, Id - ler?

C.

Po-et - aster, come!

Mimi.

(Approaching the window a little)

Who are they?

(Turning to Mimi)

R.

still three lines to fin - ish. My friends.

S.

You will know they're

pp *pp*

R. I'm not lone-ly, we are

Marcel. *f* What do you there so lone-ly?

S. yours.

(remains still at the window to make sure of his friends going.)

40

R. *a tempo* two, so to Mo-mus on. There keep us places; we will fol-low quickly.

pp a tempo *f*

(Mimi goes still nearer to the window, so that the moon's rays fall upon her)

Marcel. *p* (gradually departing) Mo - mus, Mo-mus, Mo - mus, Gent-ly and soft to sup-per let us

Schaunard. *p* Mo - mus, Mo-mus Mo - mus, Quiet and soft-ly we'll to sup-per

Colline. *p* Mo - mus, Mo-mus, Mo - mus, Soft-ly and quiet we'll to sup-per

pp

perdendosi

Mar. go. And po-e-try let flow.

perdendosi

S. go. Momus, Mo-mus. Momus, Mo-mus, Momus!

perdendosi

C. go. Momus, Mo-mus. Momus, Mo-mus, Momus!

pp

41 Largo sostenuto. ♩ = 58.

Rudolph. (Turning, Rudolph sees Mimi as if wreathed in light and contemplates her ecstatically)

p

Lovely maid in the moon - light! Your face en-trancing like radiant se-raph

Mar. And poetry let flow

Largo sostenuto ♩ = 58

pp

R. from on high ap - pears! As thus I watch you, The dream that I would

f

Mimi.

(with emotion)
con anima

f

Love a-lone o'er

R.

ev - er, ev-er dream re - turns.

con anima

f

Heart to heart, and

ff cresc. molto

fff largamente sostenuto

M.

hearts has sway.

Ah Love! to thee do we sur-

R.

Soul to soul, Love binds us in his fet - ters.

p espressivo

dim.

M.

ren - der

sostenendo
(placing his arm round Mimi)

pp

R.

Love now shall rule our

m.s.

ppp sostenendo

(yielding to her lover's embrace)

morenorato

M. Sweet to my soul the ma - gic voice of love its mu - sic chant - eth. Life's

R. hearts a - lone shall rule our hearts a - lone. Life's

poco stent.

42 Sempre più sostenuto.

M. fair - est flower is love. (disengaging herself) No, I pray you!

R. fair - est flower is love. (kisses Mimi) *dolcissimo* My

Sempre più sostenuto.

ppp *m.d.* *m.s.* *f*

Ped. Ped.

M. Your com-rades a - wait you.

R. sweet - heart! Do you then dis -

ppp

(hesitating)

rit.
(coquettishly)

M. I should like-no, I dare not — Could I not come with

(gently)

R. - miss me? Say!

armonioso
ppp

pppp

m.d.

col canto

Ped. Ped.

43 Calmo.

M. you?

(surprised)

(insinuatingly)

R. What? Mimi! It would be much more pleasant here to stay, outside 'tis

Calmo
espress.

(With great abandon) *rall. molto*

(archly)

M. I'll be al-ways near you! Who knows, sir?

(lovingly aids Mimi to put on her shawl)

R. chil-ly. On re-turning?

rit. molto

rall. e dim. molto

pppp

pp

♩ = 58

(gives her arm to Rudolph)

(They go arm in arm to the door)

(with abandon)

M. (very gracefully to Mimi) I obey you, my lord! I love

R. *dolciss.* *p* Take my arm, my lit-tle maiden! *pp* *sost.* You love me? Say!

♩ = 58

pp dolciss. *sost.*

(they go out)

M. thee. My love, My love!

R. My love, My love!

m.s. *ppp*

perdendosi

M. My love! *perdendosi* *pp*

perdendosi

R. My love! *pp perdendosi*

allargando *m.s.* *molto rall. e dim.*

Second Act.

".....Gustave Colline, the great philosopher; Marcel, the great painter; Rudolph, the great poet; and Schaunard, the great musician — as they were wont to style themselves — regularly frequented the Café Momus where, being inseparable, they were nicknamed the four musketeers.

Indeed they always went about two together, played together, dined together, often without paying the bill, yet always with a beautiful harmony worthy of the Conservatoire Orchestra."

Mademoiselle Musetta was a pretty girl of twenty.....

Very coquettish; rather ambitious; but without any pretentions to spelling.

Oh, those delightful suppers in the Quartier Latin!

A perpetual alternative between a blue brougham and an omnibus; between the Rue Breda and the Quartier Latin

Well, what of that? From time to time I feel the need of breathing the atmosphere of such a life as this. My madcap existence is like a song; each of my love-episodes forms a verse of it; but Marcel is its refrain.

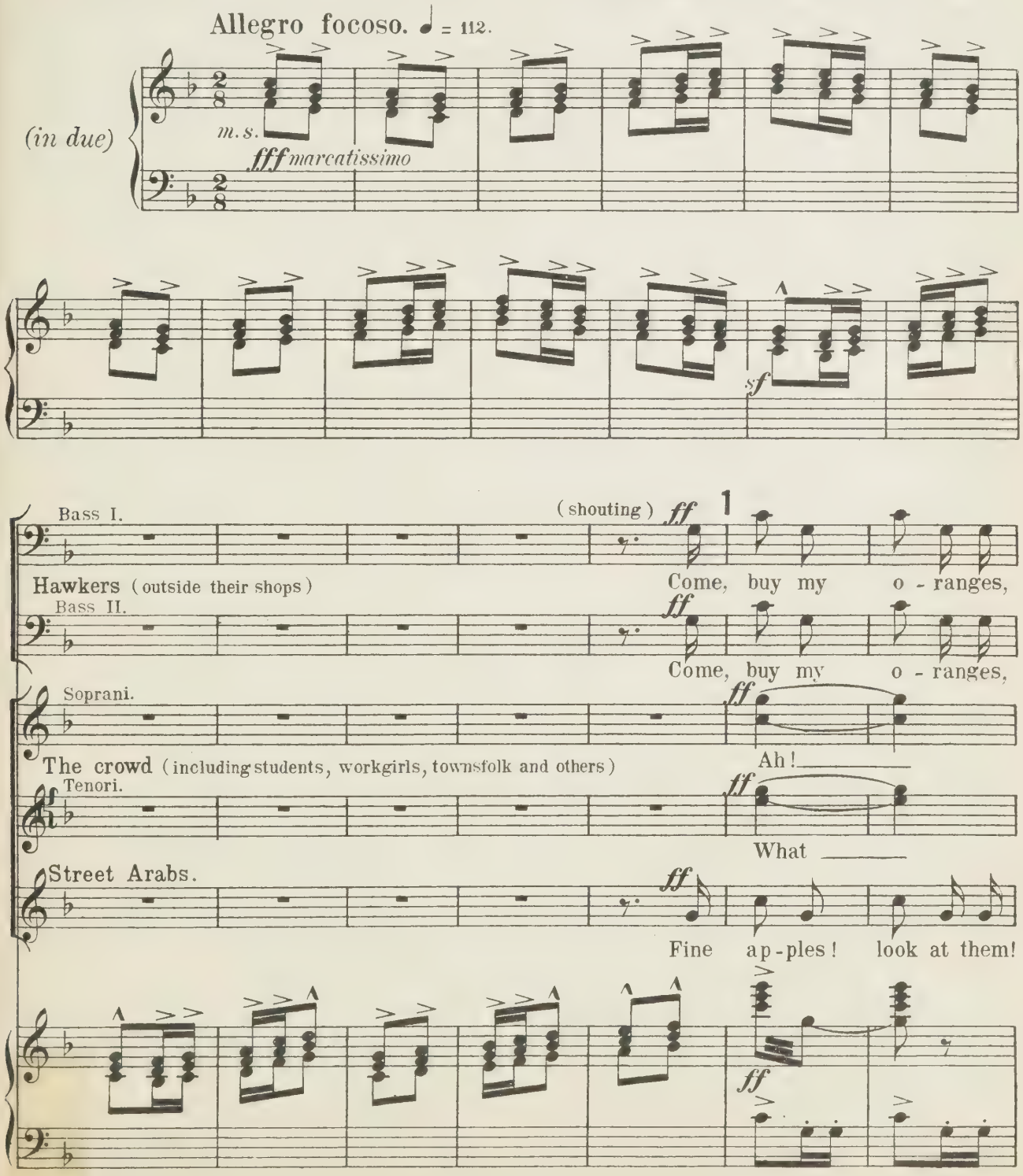
Second Act.

In the Latin Quarter.

A conflux of streets; where they meet, a square flanked by shops of all sorts; on one side, the Café Momus.

Christmas eve.

A vast, motley crowd; soldiers, serving-maids; boys, girls, children, students, work-girls, gendarmes etc. etc. Outside their shops vendors are bawling, inviting purchasers. Aloof from the crowd, Rudolph and Mimi walk up and down; Colline is near a rag-shop. Schaunard stands outside a tinker's, buying a pipe and a horn. Marcel is being hustled hither and thither. Sundry townsfolk are seated at a table outside the Café Momus. It is evening. The shops are decked with tiny lamps; a huge lantern lights up the entrance to the Café.



Hot roast-ed chest-nuts. Trinkets and cros - ses, Fine hard - bake!

Hot roast-ed chest-nuts. Trinkets and cros - ses, Fine hard - bake!

Ah!

a rack - - - et! What up-roar!

Hot roasted chest-nuts! ex - cellent tof - fee and hard bake

Cream foam - ing and froth - - y!

Fine hard - bake! Fine hard - - bake!

Curtain rises

2 (pushing through the crowd and offering their own wares)

Hawkers.

(some)

Try our can - dy! Try our can - dy!

(some)

Flow'rs for the la - dies! Cream for the ba - bies!

The crowd.

(some) (others)

What an up - roar! Hold fast to me, what

(some)

Run a - - long! Hold fast to me.

Swift - ly

ff

(some) (some)

Fat larks and or - to-lans! Hot roasted

(some) (some)

Look at them! Look at our

(all)

up-roar! Come, let us pass, let us pass!

Haste a - long! Come, let us pass, let us pass!

let us haste a - long! Look at our

(others)

chest - nuts! ex-cell-ent hard - bake!

tof fee! Look at our can - dy!

What a rack-et-ing, let us

What a rack-et-ing, let us

(others)

ap - ples! Look at our chest - nuts!

(all)

Rich cream and frothy! Cho-co-late and tof-fee!

(all)

Hard-bake and candy! Here you have them han-dy!

go! ah! Ho! make way there!

go! ah!

(all)

ff

Hot roasted chestnuts! Chocolate and tof-fee!

ff *ff*

3

The crowd.

Ah!

gridando

(shouting to the waiters, who run to and fro)

Tenori.

From the café.

Come a - long!

gridando

With the beer!

Bassi.

gridando

Come a - long!

sf *p*

p (4 sole)

What a rack - et! Hold fast to me! come a -

p (4 soli)

Hold fast to me! come a -

(some)

Chaf - fin-ches! or - to - lans! Chest-nuts all

Hith - er! Some beer!

Wait - er!

Em - ma! why, don't you hear me!

(2 sole)

long! (all) What rack - et - ing

long!

hot! Ex - cell - ent chest - nuts! (all) Fine or - an - ges!

Some beer! Hallo!

Bring me a drink! Come a - long!

Hawkers.
Bassi.

(all)

ff

Cho-colate! jer-seys! Who'll buy my car-rots!

The Crowd.

Hold fast to me!

(moving away.)

What a rack-et!

(moving away)

Chest-nuts all hot!

Look at our or-an-ges,

ff

let us go!

ap-ples and flowers!

Schaunard (after blowing the horn about which he has long been haggling with the tinker)

4 ★ ★

f

What a dreadful D!

What a dreadful

(Pushing through the crowd, Rudolph and Mimi, arm in arm, approach a bonnet-shop.)

S. D! What's the price of the lot?

p

Mimi. Lo stesso movimento.

p

Let's go and buy the bon-net!

Rudolph.

p

Let's go.

Colline (to the clothes dealer who has been mending a coat for him.)

p

It's rather shab-by, but sound and not ex -

Lo stesso movimento.

legato e un poco sostenuto

p

dolce

M. To thee I'm cling - ing Let's

R. Hold tight-ly to my arm, love! Let's

Marcel (alone in the midst of the crowd, with a parcel under his arm, ogling the girls by whom he is jostled)

(he pays, and then carefully consigns the books to the various pockets of his long coat)

C. pensive!

M. go! (they enter the bonnet-shop.)

R. go!

Mar. I feel some-how as if I fain must shout: Ho! laugh-ing lasses,

f rit. *a tempo*

A Hawker. (crossing the stage) (shouting) Who'll buy my plums?

Hawkers. Sal-mon! Or-an-ges!

Mar. (accosting a girl) Will you play at love? Let's play to -

p *pp*

Hawker. Who'll buy my plums!

Mar. ge - ther, Let's play the game of buy and sell!

(a group of girls enter)

Mar. Who'll give a pen-ny for my vir-gin heart?

(the girl runs away, laughing)

Schaunard (strolls about in front of the Café Momus waiting for friends; and armed with his huge pipe and hunting-horn, he intently watches the crowd.)

Surg-ing on-ward, ea - ger. breath-less moves the madding

5

Saleswomen. Sopr. I. *p* Buy our pretty scarfpins! Try our toffee and our hard-bake!

Sopr. II. *p* Buy our pretty scarfpins! Try our toffee and our hard-bake!

T. crowd, as they fro-lic, fro-lic, ever in their wild and mad in-sane en-

p leggero *f* *sf*

Hawkers. Bassi. *f* Flowers for the ladies!

Street Arabs. *mf* Ah!

(looks pityingly over Colline's shoulder)

T. dea - vour!

Colline (comes up, waving an old book in triumph) Such a rare co - py! well nigh unique; a grammar of

p

Rudolph (coming out of the milliner's with Mimi.) *p sostenendo un poco*

Come a-long; my friends are

(on reaching the Café, shouts to Schaunard and Colline.)

Marcel

To supper! He's gone to buy a bonnet!

S. Honest fellow! Ho! Rudolph!

C. Ru - nic! Ho! Rudolph!

f *p sostenendo un poco*

sf

(Marcel, Schaunard and Colline try to find an empty table outside the Café; but there is only one, which is occupied by townsfolk. At these latter the three friends glare furiously, and then enter the Café.)

Mimi (drawing attention to her pretty new bonnet) *p*

Do you think this rose-trimmed bonnet suits me?

R. wait - ing!

Street Arabs. (some)

Chocolate pasties!

Hawkers (some)

Cream of the choicest!

R.

The colour suits your dark com-

Hawkers.

Bass I. *f*

Ex-cellent hard-bake!

Bass II. *f*

Cream of the choi-cest!

Tenor

From the Café.

Come a-long!

Bass

Come a - long!

f *p*

Mimi (looking into a shop-window)

poco rall.

Oh! what a pretty neck - lace!

R.

plex - ion.

Hurry up!

Come a - long!

poco rall.

a t.

f

6

R. I've an aunt, a mil - lion - - aire; If the good God wills to take her, then shall you

pp *p*

(Rudolph and Mimi, thus chatting, proceed to the back of the stage and are lost in the crowd.)

R. have a neck-lace far more fine!

cresc. - - e - - - string.

Street Arabs. (At a shop in the rear, a shopman, gesticulating frantically, stands on a stool and offers underclothing, nightcaps etc. for sale, Girls in a group surround his shop, and gaily burst out laughing)

Lo stesso movimento, un po' più animato.

Ah! ah! ah! ah! ah! ah! ah! ah! ah!

Lo stesso movimento, un po' più animato.

pp *stacc.*

Str. Ar. ah! (running up to the street Arabs) (laughing) ah! ah! ah! ah! ah! ah! ah!

Sop. (laughing) Work-girls and Students. Ah! ah! ah! ah! ah! ah! ah! ah! ah!

Ten. Ah! ah! ah! ah! ah! ah! ah! ah! ah!

7

Sop. Lo stesso movimento.

p

Citizens. Let us fol - low the oth-ers! What uproar! What a

Ten.

Be care-ful, girls, be care-ful!

(running to another shop)

Str. Ar.

ah! Ex-cellent hardbake!

ah!

Work-girls and Students.

ah!

Bassi I. (from the stalls)

Hawkers. Now for the hardbake!

Bassi II.

Lo stesso movimento.

p *animando poco a poco* *cresc.*

(making for the Rue Mazarin)

rack-et! Let's get a - way, I'm choking!

Rue Maza-rin's the near-est! The coffee's coming

Str. Ar.

Cream from the dai-ry!

Flowers for the la-dies!

Cream from the dairy!

cresc. sempre

(from all sides folk flock to the square; by degrees the crowd collects at the back of the stage.)

(they enter the café)

Come prima.

Let's go to the "Mo - mus" Ho

now! Let's go to the "Mo - mus" Ho

O - ranges, apples and chest nuts all hot!

O - ranges, cho-colate, hardbake and flowers!

Chaffinches, or - tolans, junket, what ho!

Come prima.

ff

(Enter from the café Colline, Schaunard and Marcel, carrying a table. A waiter follows with chairs. The townsfolk seated near seem vexed at the noise which the three friends are making, for they soon get up and walk away.)

Sop. e Ten.

Hawkers.

(Enter Rudolph and Mimi: she notices a group of students)

8

p

8 Lo stesso movimento, ma sostenendo.

Mimi.

(in a tone of playful remonstrance)

Are you jea - lous?

Rudolph.

What is it?

The man in

Colline.

The vulgar herd I hate, just as did Ho - race!

Lo stesso movimento, ma sostenendo.

p sostenendo *pp*

Mi.

Are you

R.

love is always jealous, dar - ling!

Schaunard.

And I, when I am eat-ing, I can't stand be-ing

Mi.

then in love?

R.

allarg. *f* *a tempo* *p*

Ah! yes, so much in love! Are

Marcel. (to the waiter) *allarg.*

We want a supper of the choicest!

Smartly!

S.

crowded

For many!

allarg. *f* *a tempo* *p*

9

Mi. Yes, deep - ly!

R. you?

Sop. I. (some) (they enter the café.)

Students and Work - girls. Let's go!

Sop. II. (others)

Let's go!

Ten. (others)

At the Mo - mus!

f

(To the waiter who hurries back into the café while another comes out to lay the table.)

Marcel. Ha - sten!

Schaunard. Ha - sten!

Colline. Ha - sten!

Archi. *ff* *p* *cresc.*

(Rudolph and Mimi reach the café.)

Parpignol - a Hawker.

Moderato assai.

(faintly at a distance)

Who'll buy some pretty toys from Parpi-

f

10

P. gnol! —

Rudolph. (joins his friends and introduces Mimi.) Two places. So we have come. This is Mi -

Colline. Let's have supper!

ff *col canto* *f*

Allegretto moderato. ♩. = 76.

R. mi, the merry flow'r - girl, And now she's come to join us,

p *pp*

R. Our par-ty is com - ple - ted — for I, — for I shall play the

rit. *pp* *cresc.* *f*

R. po - et, While she's the muse in - car - nate. — Forth from my

espansivo *a tempo* *rall.* *pp* *a tempo*

Andante mosso. ♩= 80.

R. brain flow songs of pas-sion, as at her touch the pretty buds blow, as

f *p*

R. in the soul a - wak-eth beau-ti-ful Love! beau-ti-ful

ff *senza rallentare*

11 Brillante. Poco meno.

R. Marcel. Love! (laughing) (ironically)

Schaunard. (laughing) Ah! ah! ah! ah! My word! What high fal - u-tin!

Colline. (laughing) Ah! ah! ah! ah!

Ah! ah! ah! ah!

Brillante. Poco meno.

f *pp*

(with droll dignity of manner)

S. (with a grave bow to Mimi) *In grediat si ne - ces-sit.*

C. *Di-gna est in - tra-ri.*

(all take their seats as the waiter returns)

Parpignol. (quite close)

Who'll buy some pretty toys from Parpi - gnol!

poco rall.

(catching sight of the waiter, he shouts to him.)

C. I'll grant only an ac - cessit! Some

poco rall.

sf

(Enter Parpignol from the Rue Dauphin, pushing a barrow festooned with foliage, flowers and paper lanterns. He is surrounded by a crowd of merry urchins.)

Allegretto giocoso. ♩= 132.

Children.

f

Parpignol, Parpi - gnol, Parpignol, Parpi - gnol! Here is Parpi -

(Waiter hands the menu, which the four friends carefully scrutinize in turn.)

C. sausage!

Allegretto giocoso. ♩= 132.

fp

gnol, Parpignol, Parpi - gnol! With his pretty bar - row bright with flowers! Here is

mf brillante

1i Par - pi - gnol, Parpi - gnol, Parpi - gnol, Parpi - gnol! I want the horn, and I the

2i Par - pi - gnol, Parpi - gnol, Parpi - gnol, Parpi - gnol!

horse, I want the gun, and I the whip.

No, the drum shall be mine. Get away! they are

(Urchins in a group wrangle round the barrow, while their scolding mothers approach, but their threats of punishment prove futile, for the children refuse to come away.)

II Sop. The Mothers. 13 (with shrieks and threats) *deciso* *f*

Ah!

mine.

(looking at the menu and giving his orders in a loud voice)

Marcel.

I'll have turkey!

Schaunard.

Bring some venison! And some Rhenisch! And some lobster, on-ly

Colline.

Bring some claret, too!

f *f*

Più mosso.

con slancio

Wait a bit you dir-ty lit-tle ras - cals, what can it be that

C.

shell it!

con slancio

tr *tr*

sets you all a— ga - ping? Get home to your beds! Get home, la-zy

f

ras - - cals, or you shall all have such a ti - dy beat-ing! Get

tr *tr*

home then, get home, you laz - y set of rascals. D'ye hear me?

cresc. *f*

(One mother seizes her boy by the ear and he begins to whimper.)

Molto sostenuto.

a. Boy (whimpering)

3 a piacere

Want a gee-gee, want a drum!

Rud.

Mi-mi, what would you like?

Molto sostenuto.

a tempo

col canto

p

f

(The mothers, relenting, determine to purchase toys from Parpignol, to the intense delight of the children)

Mimi.

Some custard.

(with an air of supreme importance, addressing the waiter)

Schaunard.

The best you've got. For a la-dy!

dolce

quasi a piacere

p a tempo

Ped. * Ped. *

Tempo I.

Children. (Parpignol moves on, down the Rue Vieille Comédie, the children merrily follow him pretending to play on their toy instruments)

14 *f*

p

Long live Par - pi - gnol, Par-pi - gnol, Par-pi - gnol, Par-pi -

f

(without)

gnol! Buy the drum, buy the drum.

(in the distance)

get a - way it is mine!

rall. - - - dim. - - - -

15

Andante sostenuto molto.

(further still)

a tempo

Parpignol (at the wings.)

Parpignol, Parpignol, Parpignol!

Who'll buy some pretty toys from Parpi - gnol!

Andante sostenuto molto.

pp col canto - - -

a tempo

(the mothers in a group, gossip near the shops)

a tempo

Parpignol, Parpignol, Parpignol!

I° Tempo All^tto

(faintly, from without)

P

Who'll buy some pretty toys from Parpi - gnol!

sempre pp col canto

a tempo

ff

con amarezza

And bring me a phial of

ff

Rudolph. (Enter from the corner of the Rue Mazarin an extremely pretty, coquettish-looking young lady. She is followed by a pompous old gentleman who is both fussy and over-dressed.)

Allegro moderato. ♩. = 132 (surprised to see Musetta)

Marcel. Oh! Mu-set-ta!

poi - son! Herself!

Schaunard. (in amazement) Oh! Mu-set-ta!

Colline. (in amazement) Oh! Mu-set-ta!

Allegro moderato. ♩. = 132

16 ff brillante

Sopr. (perceiving Musetta) p

Look! Yes! She! Mu-set - ta!

Sopr. Shop-women.

She! Look! Mu-set - ta!

subito pp

Alcindoro. (breathless) *brillante*

Just like a val - et

Oh! what swagger!

My! she's gor-geous!

p

Mus. (walking swiftly and looking about her, as if in search of some one, while Alcindoro follows, panting and testy.)

A. I must run here and there. No! no! not for

p *f*

(as if calling a pet-dog)

Mus. Come, Lu - lu! Come, Lu - lu!

A. me! I can stand no more! I can stand no

S. He's had a

p *p*

(Musetta notices the friends seated at table outside the café and motions Alcindoro to secure the table which the townsfolk have just vacated)

Mus.

A.

more! How now? out-side? here?

S.

pret-ty good dose I reck-on.

f *f*

(Alcindoro in a state of great irritation sits down and turns up his coat-collar.)

Mus.

f

Sit down, Lu-lu!

A.

(grumbling)

Such a term of fond en-dear-ment pray

17

p *f*

Mus.

Now don't be Blue-Beard

(a waiter approaches to lay the cloth.)

A.

do not ap-ply to me!

p leggero *cresc.* *f* *pp*

(sits down facing the cafe)

Mus. pray!

Marcel. (contemptuously)

With his chaste young Su -

Colline (scrutinizing Alcindoro.)

The naugh - ty, naugh - ty Eld - - er!

m. s. *p*

Mimi (to Rudolph.) *p* (with curiosity.)

And her clothes are smart, too! Do you know who she

Rudolph. *ff*

The angels can't af - ford them.

Marcel.

san - na!

pp

Mi. is?

Mar. *p*

You had bet - ter ask me. Well her name is Mu -

p *sostenendo appena*

(disconcerted at not being noticed by her friends)

Mus. Marcel can see me But he won't look, the villain!

Mar. - set - ta; Her sur-name is Tempt - a - - tion! As to her vo-

18

(getting more irritated)

Mus. And Schaunard is laugh - ing

Mar. - ca - - tion, Like a rose in the breezes, so she chan - ges

p

Mus. They provoke me past bear - ing!

Mar. lov-er for lov - er with-out num - ber. And like the spite-ful

p

Mus. Ah, could I but beat them. If I could I would

Mar. screech - owl a bird that's most ra - -

espress.

Mus

scratch! But I on - ly have to back me this old pel - i -

Mar

pa - cious, the food that most she fa - vours is the heart!

a tempo

Mus

can. No matter!

Mar

Her food the heart is! Thus have I now none

riten. *con amarezza*

col canto 19 *f*

(shouting) (pointing to a plate as the waiter hurries thither.)

Mus

Hi, wai - ter here! Hi, wai-ter here! See this

Mar

left. So pass me the ra - - gout!

f a tempo

(dashes the plate on the ground; the waiter picks up the pieces)

Mus

plate has a hor - rid smell of on - ions! (remonstrating)

Alcindoro.

Don't, Mu - set - ta

f

(aware that Marcel will not look round)

Mus. He won't look round! (in mock despair)

A. do be qui - et! Gent-ly! gent-ly!

Mus. No, he won't see me!

A. gent - ly! Man - ners! man - ners! What's the mat-ter?

C. Oh! this

p

(in a rage)

Mus. Now I could beat him, yes, beat him!

(pettishly)

I meant the

A. What's the mat-ter?

C. chick - - en's a po - em!

Schau.

This

p

Mus. wait-er, such a bore! Just let me have my own way, my own way if you please!

A. Not so

Sch. wine is most de-li-cious!

f

Mus. I won't be rul - ed by you! (takes up the menu and proceeds to order supper.)

A. loud! not so loud, not so loud!

espressivo

Mus. what a hor-rid bore you are!

f

6 Sopr. Workgirls. (crossing the stage, stop short, and look at Musetta)

pp

On - ly look! why there she is, there she is, herself, Mu-

6 Ten. Students.

f

fp *leggero*

leggerissimo
(laughing)

-setta! yes! 'tis she, Mu-setta! Ah!ah!ah!ah!ah!ah!

(they cross the stage)

pp

Some old stamm'ring do-tard's with her; yes! 'tis she, Mu-setta! Ah!ah!ah!ah!ah!ah!

leggerissimo
(laughing)

cresc. poco a poco

Musetta.

Can he be jealous of this old mummy? But

Alcindoro.

(ceasing to give his orders and

What strange be-

ah!

ah!

f

ff *p*

Mus.

wait! I'll be e - ven, see if I don't, I'll pay him out! I'll

poco rall.

(endeavouring to pacify Musetta, who is fuming)

A.

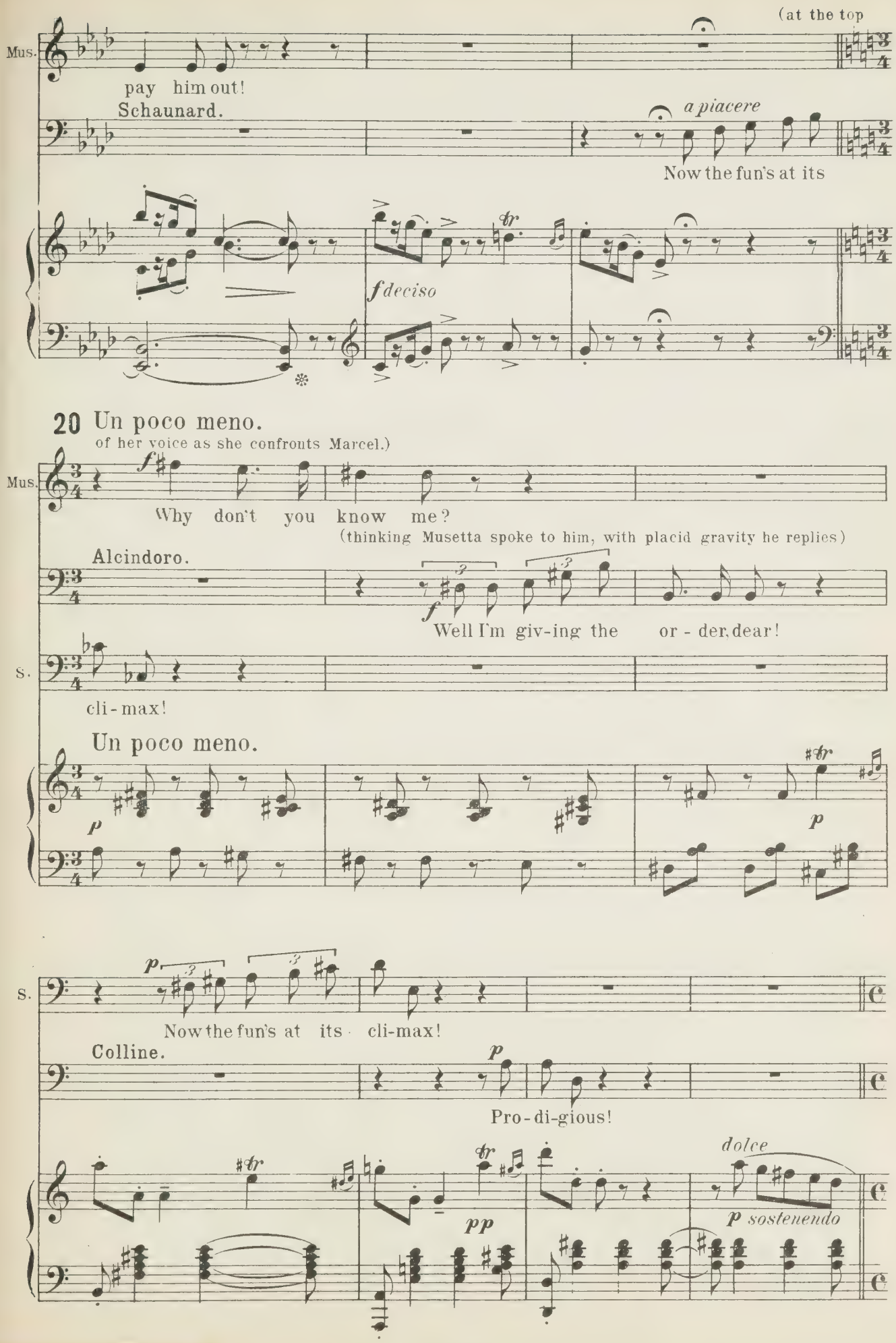
haviour. Be qui-et! Do be calm!

m.s.

pp

poco rall.

Ped.


(at the top
Mus.
pay him out!
Schaunard.
a piacere
Now the fun's at its
f deciso
20 Un poco meno.
of her voice as she confronts Marcel.)
Mus.
Why don't you know me?
(thinking Musetta spoke to him, with placid gravity he replies)
Alcindoro.
Well I'm giv-ing the or - der, dear!
S.
cli - max!
Un poco meno.
S.
Now the fun's at its cli-max!
Colline.
Pro - di-gious!
dolce
p sostenendo
pp

Rudolph.

No, let me tell you, I nev - er would for - give you,

Mimi.

p

I love you

R.

nev - er would for - give you!

Schaunard.

pp

To one she speaks be - cause the oth - er

pp dolcissimo

Mi.

fond - ly, am whol - ly yours, my dear - est! What is

S.

lis - tens.

Colline.

The oth - er will not

Mi. that a-bout for-give-ness?

C. hear. *mf* Feigns not to see the girl which makes her

Musetta. *f* But your heart is a-throbbing.

Alcindoro. Do be quiet!

C. mad!

rall. e cresc. *a tempo* *f* *p* *pp*

Mus. But your heart is a-throbbing!

A. Do be quiet!

mf *pp* *f*

affrettando *mf* *pp* *rall.*

21

Tempo di Valzer lento. ♩ = 104.

(still seated, and markedly addressing Marcel, who shews signs of agitation.)

con molta grazia ed eleganza

Musetta.

As thro' the street I wan-der onward

con molta grazia ed eleganza

pp

quasi rit.

Mus.

mer-ri-ly, I wander onward dainti-ly,

quasi rit.

appena allarg.

Mus.

See how the folk look round, Because they know I'm

col canto

a tempo

Mus.

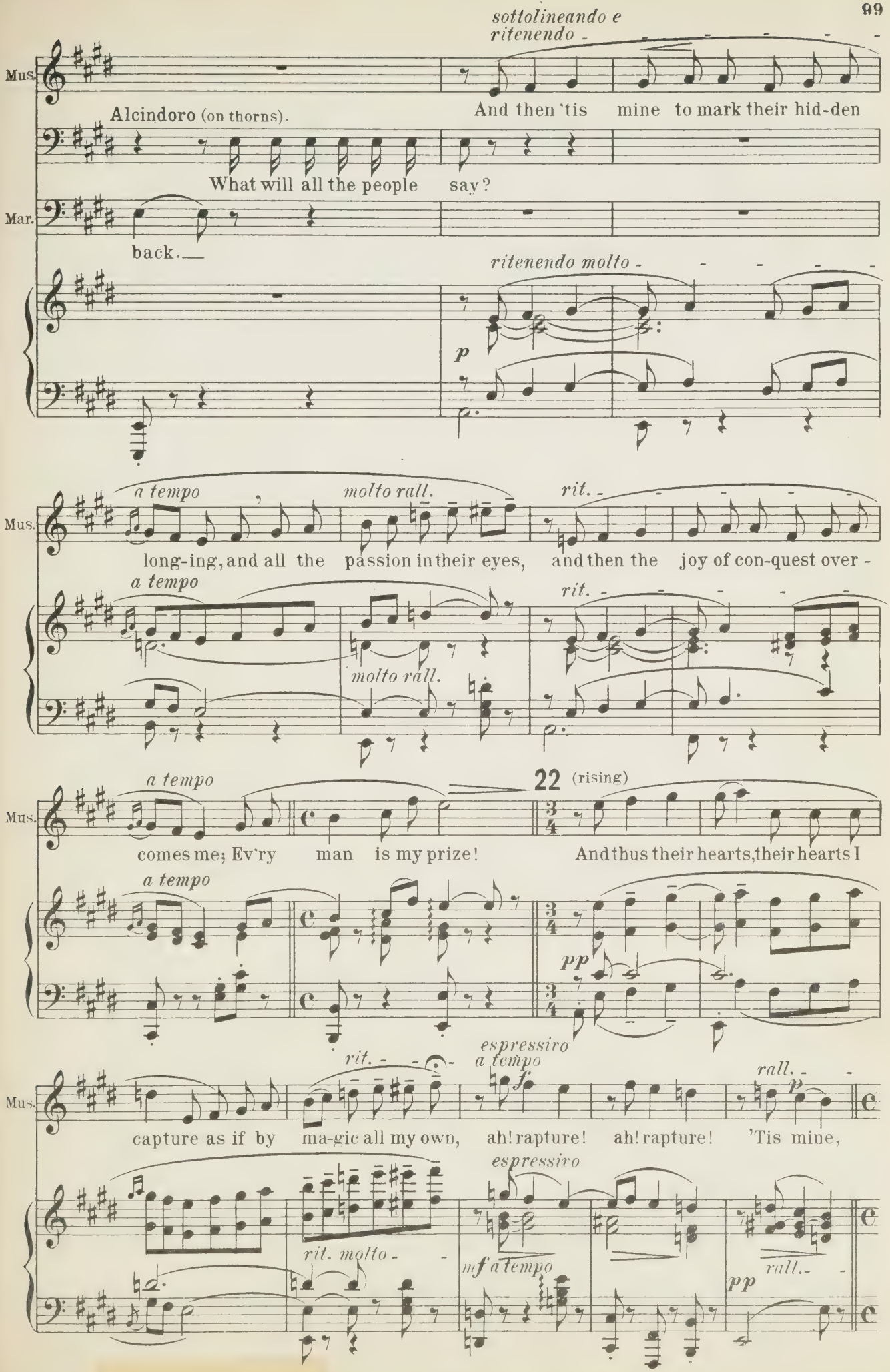
charm-ing, a ve-ry charming, charming girl.

(to his friends in a voice half choked by emotion.)

Marcel.

Hold me back, hold me

a tempo


sottolineando e ritenendo
Mus.
Alcindoro (on thorns).
And then 'tis mine to mark their hid-den
What will all the people say?
Mar.
back.
ritenendo molto
p
a tempo
molto rall.
rit.
Mus.
long-ing, and all the passion in their eyes, and then the joy of con-quest over-
a tempo
molto rall.
rit.
a tempo
22 (rising)
Mus.
comes me; Ev'ry man is my prize! And thus their hearts, their hearts I
a tempo
pp
rit.
espressivo
a tempo
f
rall.
p
Mus.
capture as if by ma-gic all my own, ah! rapture! ah! rapture! 'Tis mine,
espressivo
rit. molto
mf a tempo
pp
rall.

morendo — — *a tempo*

Mus. a - lone! Now

(getting closer to Musetta, he tries to make her leave off)

Alcindoro. This o - dious singing up-sets me en -

— *morendo* *a tempo* *pp*

quasi rit.

Mus. you that once your pas-sion once be -

Mimi. (to Rudolph) Oh, now I see.

A. tire-ly, upsets me en - tire-ly!

quasi rit.

quasi rit.

Mus. tray'd Why should you be dis - may'd?

Mi. that this un-hap-py mai - den a-dores your friend Mar -

quasi rit.

Mus. — Yet though deep in your heart, deep in your

Mi. cel. a-dores him mad - - - - - ly, a-dores him

poco allarg. *a tempo*

Mus. heart rankles the smart you'd nev - er nev-er con - fess but ra-ther

Mi. mad-ly, what a pit - y! Ah! she's quite en - amour'd of Mar-

poco allarg. *a tempo*

(Schaunard and Colline rise, and standing aside, watch the scene with interest, while Rudolph and Mimi remain seated and continue their talk. Marcel nervously quits his seat, and is about to go, but is spell-bound by Musetta's voice.)

Mus. die!

Mi. cel!

Rudolph. (to Mimi) *p* She once was Mar-cel's love, She

Schaunard. *p* Ah! Marcel will soon give

f *p dolce* *appena rimando*

(Alcindoro vainly endeavours to induce Musetta to resume her seat at the table, where supper is now

R. wanton - ly for-sook her fate rar-er game she thought to

S. in!

Colline. *p* Who knows what will hap-pen now?

ready.)

R. capture.

S. But the snare to some is pleasant for the bit-er and the

C. Goodness me! 'tis most un - pleasant,

24 *espressivo*

Musetta. Ah! Mar - cel, you are van - - quished,

Mimi. And yet the maiden

A. Not so loud!

S. bit.

C. a - ny-how it is for me!

rall. *p*

Mus. — Mar - cel — you are van - - quished!

Mi. my heart with sor-row fills! —

A. Gently! gently!

Colline. She is pret-ty, I don't

(turning to Marcel) *espansivo* *tratt. l'ultimo quarto*

Mus. And tho' your heart is

(nestling closer to Rudolph) *p* *p* *trattenuto*

Mi. Dar - ling! This hap-less girl fills my

Rudolph (with his arm round Mimi's waist). *p*

Mi - mi! Most faint the love that, when 'tis

Schaunard. See the braggart in a moment will give in! The fun grows fast and

C. doubt it, but yet I'd ra - ther

f poco rall. *a tempo* *p* *tratt. l'ultimo quarto*

Mus. break - - ing you'd nev-er let us know! Ah!

Mi. heart, my heart with sor-row! The love's that

R. wound-ed, may not make re-ply! Who can re- -

A. Manners, manners!

S. fu-rious! Mar-cel will

C. have my pipe and a page of Ho - mer! Yes, a page

mf poco allarg.

a tempo (obstinately to Alcindoro.)

Mus. you would never let us know I'll have my way, so don't you

Mi. born of pas-sion ends in grief! That poor un- -

R. vive, re-vive a love that's dead! None may re- -

(angrily)

A. Gent-ly, gently!

(to Colline)

S. soon give in! If such a pret-ty

C. of Ho-mer! She is

a tempo

p *un poco incalz. e*

sosten.

Mus. wor-ry! I'll do just what I like, just what I like, so hold your

Mi. hap - - py girl ah! ah! she

R. vive a love none may, none

S. dam - sel should on-ly make eyes at you, you'd for-get your mouldy

C. pret - - ty I don't doubt it; yet I would ra - ther

cresc. *f* *sosten.*

a tempo

Mus. tongue, hold your tongue, hold your tongue!

Mi. moves me, she moves me to tears!

R. may re - vive a love, a love that's dead!

S. clas-sics, And you'd hasten to fetch her shoe!

C. have my old pipe and a page of Ho-mer!

a tempo

p *pp*

25 Musetta.

un poco sosten. *p*

(I must try to get rid of the old boy.)

pp un poco sosten.

Musetta (pretending to suffer violent pain in her foot, she sits down again.)

ff *strillando, senza nota*

Oh dear! how it pains me! how it pains me!

(coyly showing her foot) *con grazia*

my foot!

Alcindoro.

What now?

(bends down to untie her shoe)

Let's see!

col canto

a tempo

p

cresc. molto

Musetta. I° Tempo. (screaming)

Break it! tear it! I can't bear it! do, I beg you!

(greatly concerned, comes forward)

Marcel.

Ah, gol - - den youth

I° Tempo.

f

Mus. Close by there is a boot-shop! Hasten, quickly! He may have boots to

Alcindoro. What im-prudence!

Marcel. — you are not dead, not dead for me, — but love re-vives a -

p quasi rit. *a tempo* *quasi rit.*

strillando *ff*

Mus. please me! Ah! the tor-ture! how these hor-rid tight shoes squeeze me! I'll take

A. What will all the peo-ple say?

Mar. gain in me! — If at my

Schaunard. Now the fun

Colline. Now the fun

a tempo *f*

(takes off her shoe and puts it on the table)

Mus. it off.

Mimi. So! let it lie there!

(impatiently)

Hast - en

Rudolph. 'Tis ver - y plain to

'Tis ver - y plain to

A. What im - prudence!

Noth-ing short of

Mar. door you came to greet me my heart would straight

S. be - - comes stu - pen - - - dous!

C. be - - comes stu - pen - - - dous!

26

allarg. *stent.* *a tempo sosten.*

Mus. Has-ten! Has-ten! bring an-o - ther pair! go!

stent.

Mi. me that she's en - am - our'd of Mar - cel!

stent.

R. me the com - e - dy's stu - pen - - - - dous!

(hides her shoe under his coat which he hastily buttons up)

stent.

(hurries off the stage)

A. scan-dal! of scan - dal! Mu - set - ta! Shame!

Mar. go out to meet thee, o my love!

stent.

S. In truth 'tis as good as a play, as a play!

stent.

C. Now the com - e - dy's stu - pen - - - dous!

a tempo sosten.

f allarg. - - - - - - - *col canto* *ff tutta forza*

(Musetta and Marcel embrace with much fervour.)

Meno.

Mus. Mar - cel!

Mar. Schaunard. En-chant-ress!

p

Meno.

This is the fi-nal

pp dolciss.

allarg.

Rudolph (to Mimi in amazement as they both rise.)

p

(a waiter brings in the bill.) The bill!

(in amazement)

p

S tableau! The bill! What a both-er!

Colline. (in amazement) p

The bill! Allegro alla Marcia. Ogni battuta di $\frac{2}{4}$ equivale a un quarto di $\frac{3}{4}$. Who bade him

Drums heard in the distance.

ancora più Lento

sempre pp

27 Allegro alla Marcia. ♩ = 132.

Schaunard. (to the waiter) (after looking at it he hands it round)

Colline. Let's see!

bring it?

Allegro alla Marcia. ♩ = 132.

The Tattoo (far away at first; but gradually aproaching)

pp

(Tamburi)

Rudolph (examining the bill.)

Heav'n! Out with your coppers!

S. Out with your coppers! Col- li- ne, Ru-

(examining the bill.)

C. Heav'n! Out with your coppers!

R. I've

Marcel.

We've not a rap!

S. dolph, and you Mar- cel! I say!

Street arabs (hastening from the right)

'Tis the tat- too!

Sopr. Work-girls (hurrying out of the Café Momus.)

'Tis the tat- too!

Ten. Students.

'Tis the tat- too!

B. thir-ty sous no more! (amazed)

Mar. I say! No more than that? (sternly)

S. Colline. I say! No more than that? But

I say! No more than that?

Sopr. (hastening from the left. As the tattoo is still a long way off, the folks run hither and thither, as if uncertain from which quarter the band will approach.)

Ten. Citizens. 'Tis the tat-too!

'Tis the tat-too!

avvicinandosi a poco a poco

28

S. who has got my purse? (they all feel their pockets which are

(coming nearer)

Tamburi.

ff (Orchestra) *ff*

empty; none can explain the sudden disappearance of Schaunard's purse; and they look at each other in surprise.)

Musetta. (to the waiter) And my bill please bring to me.

Street arabs. Will they come a - long this way?

Sopr. Work-girls. No from there!

Ten. Students. No from there!

p *mf*

Street arabs (pointing in an uncertain fashion the opposite way)

They are com-ing down this way! No! have they

(Several windows are opened, at which mothers with their children appear and eagerly await the coming of the Patrol.)

Here they come!

Here they come!

(gradually retreating)

p

29 Musetta (to the waiter who presents the bill.)

Thank you!

come!

Ten. Citizens. (running forward from the back)

Way, there! way there!

Bassi. Hawkers.

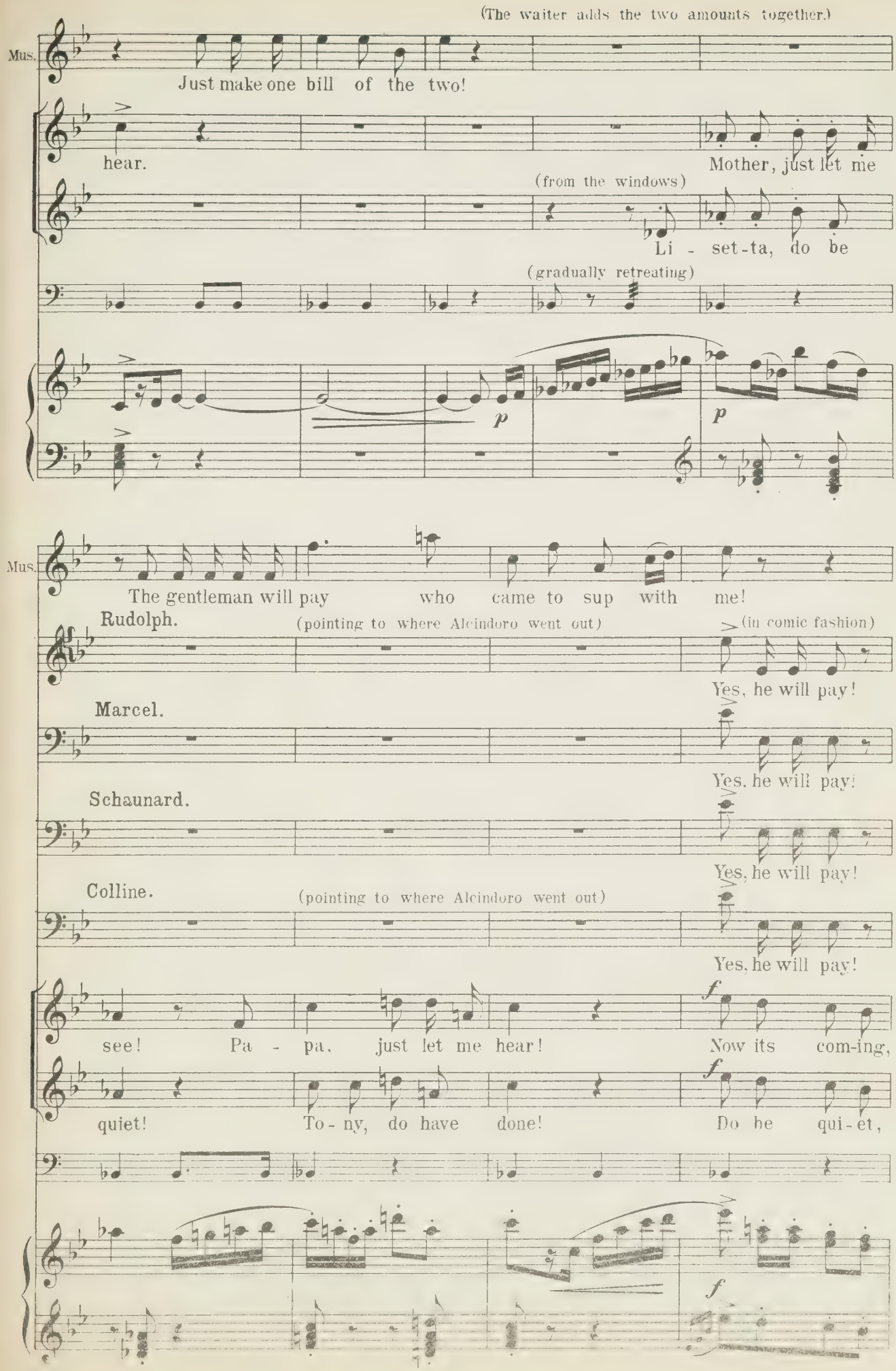
Way, there! way there!

Some Boys. (from the windows)

Just let me see! Just let me

Some Mothers.

f


(The waiter adds the two amounts together.)
Mus.
Just make one bill of the two!
hear.
Mother, just let me
(from the windows)
Li - set-ta, do be
(gradually retreating)
p
p
Mus.
The gentleman will pay who came to sup with me!
Rudolph.
(pointing to where Alcindoro went out)
(in comic fashion)
Yes, he will pay!
Marcel.
Yes, he will pay!
Schaunard.
Yes, he will pay!
Colline.
(pointing to where Alcindoro went out)
Yes, he will pay!
f
see! Pa - pa, just let me hear! Now its com-ing,
f
quiet! To - ny, do have done! Do be qui - et,
f

Citizens.

Street arabs.

(the crowd fills the stage; the tattoo advances gradually from the left) When it gets

Sop. Work-girls.

They will come a - long this way! Yes, this way!

Ten. Students.

Yes, this way!

Sop.

They will come a - long this way! Yes, this way!

Ten.

Yes, this way!

Bassi. Hawkers.

Yes, this way!

The tat - too!

do have done!

Marcel. (The waiter hands the two bills to Musetta.) (aside, comically)

Schaunard. (aside, comically) He will pay!

Colline (aside, comically) Yes, he will pay!

Yes, he will pay!

(The shop-people close their shops and come out into the street)

near - er we'll march a - long be - side it!

getting gradually nearer

Musetta (placing both bills at Alcindoro's place)

And af - ter this pleasant meet - - ing, this shall be my

Hawkers.

pp

In that pa - trol you hear the coun - try's

(always nearer)

pp

Mus.

greet - ing!

Rudolph.

p

And af - ter our pleasant meet - - ing, this

Marcel.

p

And af - ter our pleasant meet - - ing, this

Schaunard.

p

And af - ter our pleasant meet - ing, this

Colline.

p

And af - ter our pleasant meet - ing, this

no - ble might!

dolce

pp

R. shall be her greet - - - ing!

Mar. shall be her greet - - - ing!

S. shall be her greet - ing!

C. shall be her greet - ing!

(All look to the left; the tattoo is about to enter the square, when the crowd retreats on either side, while the friends with Musetta and Mimi form a group near the Café.)

coming nearer and nearer

31

Mar. See, the pat - rol is coming! Look out that the old boy don't

C. Look out that the old boy don't

Street arabs.

Now look out, they're coming here! Make way there!

Sop. Work-girls.

Do stand back, for here they come! Make way there!

Ten. Students.

Do stand back, for here they come! Make way there!

Sop. Citizens, Shop keepers etc.

Do stand back, for here they come! Make way there!

Ten. Citizens.

Do stand back, for here they come! Make way there!

Make way there!

f *ff*

Rudolph.

f

See the pat-rol is coming!

Marcel.

f *p*

catch you with his darling! Now the crowd is tre-men-dous. to es-cape will be so

Schaunard.

f *p*

Now the crowd is tre-men-dous. to es-cape will be so

C.

f *p*

catch you with his darling! Now the crowd is tre-mendous to es-cape will be so

coming nearer

ff *p*

32 (Enter from the left the military Tattoo, headed by a gigantic Drum-Major who dexterously twists his bâton, shewing the way.)

Mar. and Coll.

ea-sy!

S.

ea-sy!

Sop. Work-girls. (pointing gleefully)

f

Ten. Students And there's the drum - ma-jor! As proud as a

f

Sop. Citizens, Shop-keepers etc. And there's the drum ma-jor! As proud as a

(pointing gleefully)

f

Ten. Citizens and Hawkers Bassi. And there's the drum - ma-jor! As proud as a

f

And there's the drum - ma jor! As proud as a

(on the stage.)

ff

Mimi, Musetta and Rudolph.

Quick, or you will miss them!

Mar.

Quick, or you will miss them!

S.

Quick, or you will miss them!

Colline.

Quick, or you will miss them!

Street arabs.

The drum-major, look!

war - rior of old!

war - rior of old! The drum-major, look!

war - rior of old!

war - rior of old! The drum-major, look!

Hawkers.

war - rior of old! The drum-major, look! What a

(Musetta, being without her shoe, cannot walk, so Marcel and Colline carry her through the crowd, as they endeavour to follow the tattoo. The mob, seeing her borne along in this triumphal fashion, give her a regular ovation. Marcel and Colline with Musetta follow the tattoo, Rudolph and Mimi walk after them, arm in arm, then Schaunard goes next, blowing his horn, while the students,

There go the sap-pers!

What swag - ger! What a fi - gure!

What swagger! What a fi - gure!

What swag - ger! What a fi - gure!

What swagger! What a fi - gure!

dan - dy! There go the sap-pers!

work-girls, street-lads, women and townsfolk merrily bring up the rear. Marching in time to the music, the whole vast crowd gradually moves off as it follows the tattoo. Meanwhile Alcindoro with a pair of shoes carefully wrapped up returns to the café in search of Musetta. The waiter by the table takes up the bill left by Musetta and ceremoniously presents it to

What a dan-dy, what a dan-dy! As

Like a gen'-ral he ap - pears, of

Like a gen'-ral he ap - pears, he

Like a gen'-ral he ap - pears, of

Like a gen'-ral he ap - pears, he

What a dan-dy, what a dan-dy! What a dan - dy!

(The patrol crosses the

33

Alcindoro, who seeing the amount, and perceiving that they have all left him there alone, falls

proud as a - ny war-rior bold!

all our hearts the con-quer - or!

pas - ses by and heeds us not!

all our hearts the con-quer - or!

pas - ses by and heeds us not!

did you ev - er see his like?

stage going towards the back R.)

Drums.

ff (Orchestra)

back into a chair, utterly dumbfounded)

(The tattoo,

ff

retreating.)

(Orchestra)

fff tutta forza

allargando

stentate

Third Act.

"Mimi's voice seemed to go through Rudolph's heart like a death-kenll."

"His love for her was a jealous, fantastic, weird, hysterical love."

"Scores of times they were on the point of separating."

"It must be admitted that their existence was a veritable hell-upon-earth."

"And yet amid all their tempestuous strife they mutually agreed to pause for the refreshment and solace afforded by a night of love; but the dawn merely brought with it some unlooked-for battle which served to drive Love, terrorstruck, away."

"Thus (if life it was) did they live; a few happy days alternating with many wretched ones, while perpetually awaiting a divorce."

"Either as a congenital defect or as a natural instinct, Musetta possessed a positive genius for elegance."

"Even in her cradle this strange creature must surely have asked for a mirror."

"Intelligent, shrewd, and above all hostile to anything that she considered tyranny, she had but one rule, caprice."

"In truth the only man that she really loved was Marcel; perhaps because he alone could make her suffer. Yet extravagance was for her one of the conditions of well-being."

Third Act.

The Barrière d'Enfer.

Beyond the toll-gate, the outer boulevard is formed in the background by the Orleans high-road, half hidden by tall houses and the misty gloom of February.

To the left is a tavern with a small open space in front of the toll-gate. To the right is the Boulevard d'Enfer; to the left that of St Jacques.

On the right also there is the entrance to the Rue d'Enfer leading to the Quartier Latin.

Over the tavern, as its sign-board, hangs Marcel's picture "The Passage of the Red Sea," while underneath in large letters is the inscription "At the Port of Marseilles." On either side of the door are frescoes of a Turk and a Zouave with a huge laurel wreath round his fez.

From the ground-floor windows of the tavern facing the toll-gate, light gleams.

The plane-trees, grey and gaunt, which flank the toll-gate square lead diagonally towards the two boulevards. Between each tree is a marble bench. It is towards the close of February; snow covers all.

As the curtain rises the scene is merged in the dim light of early dawn.

In front of a brazier are seated, in a group, snoring custom-house officers. From the tavern at intervals one may hear laughter, shouts, and the clink of glasses. A customhouse official comes out of the tavern with wine. The toll-gate is closed.

Andantino mosso. ♩ = 112

(The curtain rises.)

ff *subito pp* *pp*

pp *pp*

pp

1

p armonioso

quasi rit. a tempo

Scavengers.
8 Bassi.

(Behind the toll-gate, stamping their feet and blowing on their frost-bitten fingers, stand several street scavengers.)

mf (vigorously)

What

2

(The officials do not budge; so the scavengers with brooms and mattocks thump the toll-gate and shout.)

there! What ho there! Ad-mit us!

ppp

(more vigorously.)

What ho, there! Make haste and let us

3

pass! We are the sweepers!

pp

(stamping their feet.)

Look how it's snow-ing! What ho there! We are fro-zen!

pp

(goes to open the gate; the scavengers pass through to the rue d'Enfer. The official closes the gate again)

An Official (yawning and stretching himself)

All right!

(From the Tavern: The clink of glasses forms an accompaniment to the song.)

3 Sop. 1.

3 Sop. 2.

(from within)

3 *p dolce con grazia*

3 Cont.

Pass the glass! Let each toast his lass! So pass the glass! Let each lad toast his

pp

quasi rit. a tempo

lass! Ha! Each one as he sips, as he sips his wine, shall dream of

quasi rit. a tempo

Musetta (from the tavern)

Ah!

lips made for love di - - vine!

pp armonioso

Ped. * Ped.

Mus.

As the to - - per

Ped. * * *

Mus.

loves his glass, So the gal - - lant loves his lass!

poco rall.

Ped. * *poco rall.*

Poco più mosso.

Mus.

4

3 Tenori (from the Tavern)

Tral - le - ral - - le, tral - - le - ral - - le

rall. - - (all burst into loud laughter.)

No - ah and Eve!

3 Baritoni (from the Tavern)

Tral - le - ral - - le, tral - - le - ral - - le

rall.

No - ah and Eve!

3 Bassi (from the Tavern)

Tral - le - ral - - le, tral - - le - ral - - le

rall.

No - ah and Eve!

Poco più mosso.

rall. - - *a tempo*

cresc.

6. Milk-women.

(from within.)

Sop.

f gridato senza intonazione di note

Houp - là! Houp - là!

Custom-house official.

(A sergeant comes out of the guard-house, and orders the toll-gate to be o-pened.)

Here come the wo-men with their milk!

(a tinkling of carters' bells is heard)

molto *ff* *subito pp* *pp*

3. Carters.

(from within)

gridato

(Carts pass along the outer Boulevard, lighted by large lanterns.)

(cracking of whips)

Houp - là!

Milk-women.

(quite close)

gridato

Houp - là!

pp *mf* *pp*

(the gloom gradually gives

(to the officials who admit them though the toll-gate.)

1st group.

Good mor - row!

2nd group (to the officials)

(they move off in various directions.)

Good mor - row!

(who enter riding on donkeys)

3rd group (to the officials)

Good mor-row!

way to daylight)

8

Milk-women.

6. Peasant women (enter, carrying baskets)

3 Solo (to the customs-officers)

(pay the toll and depart)

(it stops snowing)

But - ter! cheese!

legato

pp

(to the officials)

3 Sole.

(paying toll and going on)

5

3 Sop. I. (from the cross-road)

pp

Chick-ens! eggs!

Which way then are you go - ing?

3 Sop. 2.

(from the cross-roads)

pp

Up to Saint

a tempo

p

Peasant-women.

Well, shall we see you la - ter?

At twelve o' -

Mi - chael's.

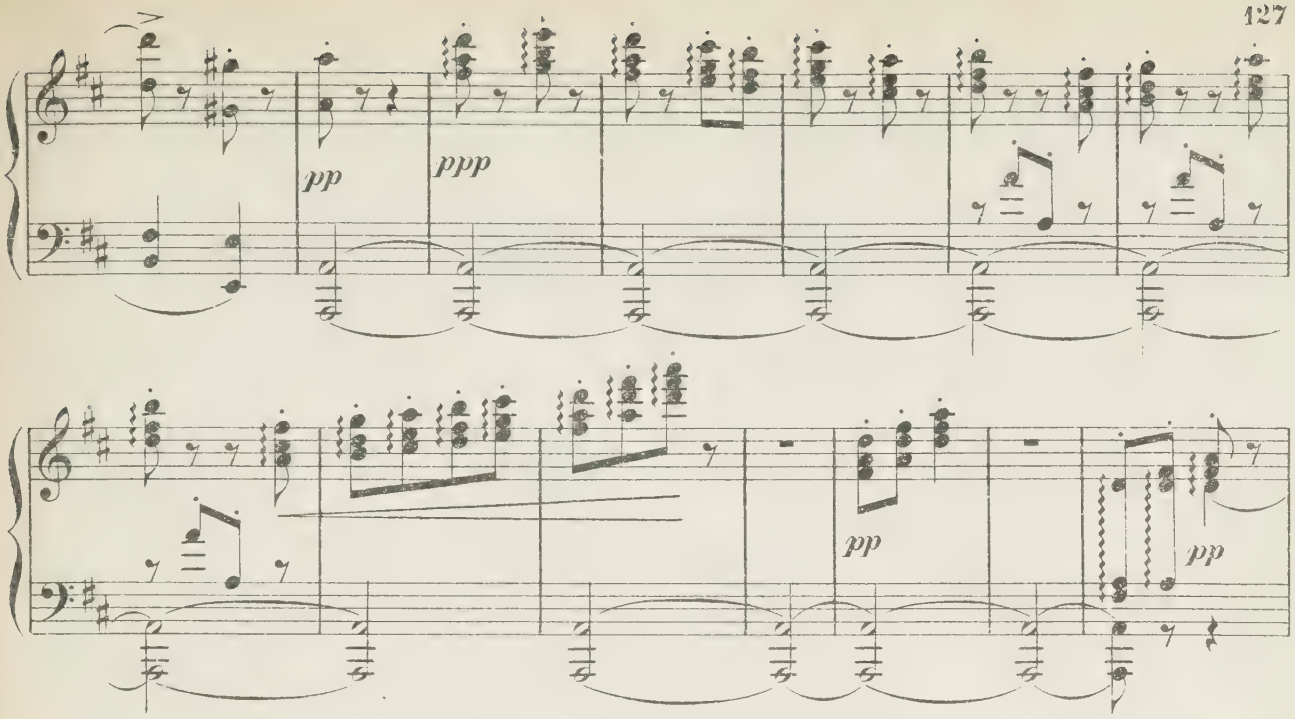
At twelve o' - clock.

(they move off in various directions.)

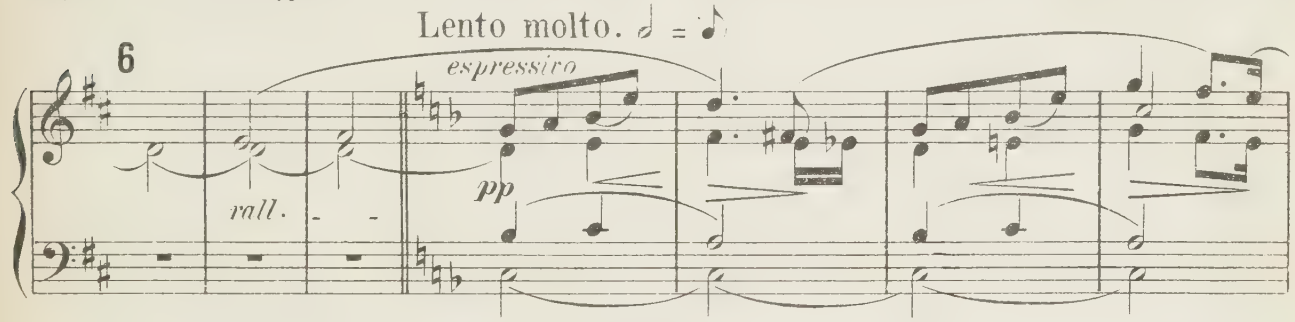
clock!

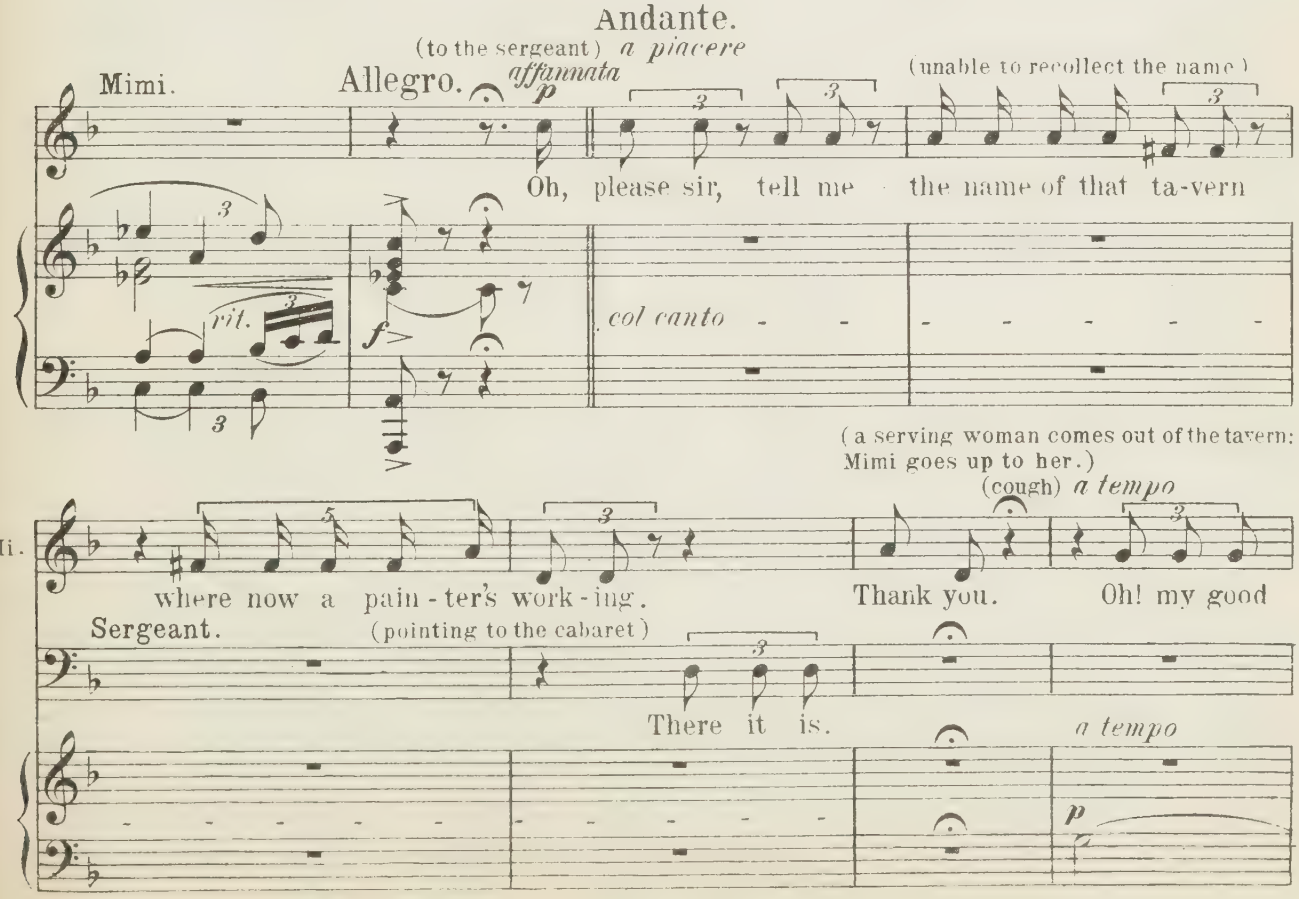
(The officials remove the bench and the brazier.)

p



(Enter Mimi from the Rue d'Enfer: she looks about as if anxious to make sure of her whereabouts On reaching the first plane-tree, she is seized by a violent fit of coughing. Then recovering herself, she sees the sergeant whom she approaches.)





Mi.

Wo-man, pray do me this fa - vour! Can your find me the pain-ter Mar - cel? I fain would

Mi.

see him! The mat - ter's ur - gent! Just tell him soft - ly that Mi - mi is

rall. *rit.*

pp col canto

Andantino mosso.

(the woman goes back to the inn.)

Mi.

wait - ing.

Sergeant.

(to a passer-by)

In that bas-ket!

Andantino mosso.

Tempo I.

ppp

pp

(Other folk now pass through the toll-gate and move off in different directions. The bell of the Hospice Ste Thérèse rings for matins.)

S.

Pass there!

Official (after searching the basket.)

Emp-ty!

(Campanelle)

(Day has now come; a sad murky winter's day; sundry couples, homeward bound, quit the tavern.)

Campanelle.

pp

f

f

(Campanelle)

Mimi.

8 Allegro.

I hoped that I should

Marcel (coming out of the inn.)

(amazed)

Mi - mi!

Allegro.

f

Moderato.

Mi.

find you here.

Mar.

poco rall.

Moderato. Aye, here we've been for a month; so, to pay for our foot-ing, Mu-set-ta teaches

p

p

sf

p

col canto - -

a tempo

Mar.

sing - ing to those who come here, And I, well I paint

a tempo

p

ff risoluto

Vivo.

Mar.

warriors, there, on the house-front

f

pp

Mimi.

9 Andante. ♩ = 48.

molto rall.

Where is Ru - dolph?

Mar.

'Tis bit - ter! Pray en - ter! Here.

Andante. ♩ = 48

col canto

pp

(bursts into tears)

Mi.

En - ter I can-not, no!

Mar.

Why not?

(in despair.)

Mi. Ah! good Mar - cel! Oh! help me! Oh! help me!

Marcel.

Say, what has

Mi. For Ru - dolph, for Ru - dolph loves me, for Ru - dolph

Mar.

hap - pened?

con anima

poco affrett. e cresc.

Mi. loves me yet avoids me! My own dear Ru - - dolph is jeal - - ous, mad - ly

rall. *rit.* *a tempo*

Mi. jeal - - ous. A glance, a ges - ture, or

p dim. molto *pp* *p dolce*

Mi.

e'en a flow'r suf - fice to make him jeal - ous,_ Start - ing his

Mi.

wrath and fu - ry. And oft' at night when feign - ing to be

p espressivo

ritenuto

Mi.

sleep - - ing, I felt his eyes were watch - ing, to spy up - on my

ritenuto

sostenendo molto

Mi.

slum - - bers. How oft would he re - proach me:"You are not

sostenendo molto

ppp

stent. molto

Mi. mine! you love an - o - ther gal - lant, you are not mine! A - las! A - las!

f stent. molto

declamato rall.

Mi. 'Tis jea - lou - sy that prompts him, I know. Yet how may I re - ply, Mar -

ff dim p rall.

11 Tempo I

Mi. cel?

Marcel. p

Tempo I. Two that live thus I reck - on would be sure - ly bet - - ter

pp dolce

Mi. Yet are right, you speak tru - ly. 'Twere best we were part - ed. Will you

Mar. part - ed.

f p

Mi. aid us, then, will you aid us to part? Oft to do this have we striv - en, But in

Marcel. I'm hap - py with Mu-

mf

rall. con forza

Mi. vain! Ah! 'tis true, ah 'tis

Mar. set - ta, and she's hap-py with me, be-cause 'tis mirth that binds us to - geth - er Laugh-ter,

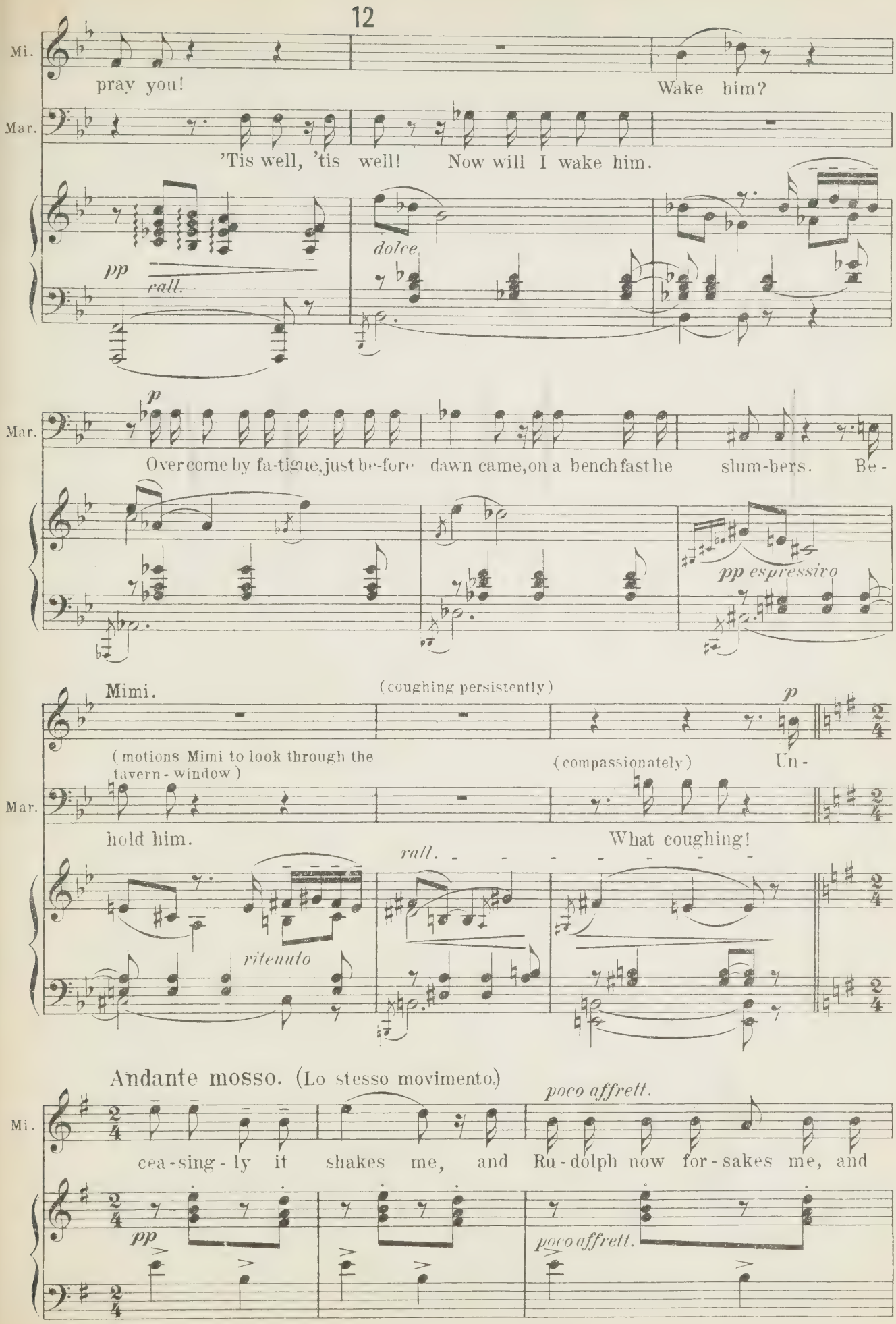
poco affrett. e cresc. *rall.* *ff*

a tempo *p*

Mi. true! to part were the best! ah, then, aid us I

Mar. mu - sic and song ev - er our love pro - long!

a tempo *p*


12
Mi.
pray you!
Wake him?
Mar.
'Tis well, 'tis well! Now will I wake him.
pp
rall.
dolce
p
Over come by fa-tigue, just be-fore dawn came, on a bench fast he slum-bers. Be-
pp espressivo
Mimi.
(coughing persistently)
p
(motions Mimi to look through the tavern-window)
(compassionately)
Un-
hold him.
What coughing!
rall.
ritenuto
Andante mosso. (Lo stesso movimento.)
poco affrett.
cea-sing-ly it shakes me, and Ru-dolph now for-sakes me, and
pp
poco affrett.

Lento.

rall. - - - - - - - *a piacere*

Mi. says to me "It is o - ver!" At day-break swift es-

rall. - - - - - - - *f a tempo* *col canto* - - -

14

Mi. cap-ing, I hur-ried here to find him.

Allegretto.

p *p*

(watching Rudolph inside the tavern.)

Marcel. *a piacere*

He's mov-ing, wak-ing and

col canto - - - - - - - -

Mimi. *p rapidamente* *a tempo*

p He must not see me. *p*

Mar. wants me, come, then! Well,

a tempo *sf*

p dolce *col canto* - - *a tempo* *pp*

(pointing to the plane-trees)

Mar. hide your - self out there!

ppp

(Mimi hides behind the trees)

15

mf

sf

Moderato con moto.

Rudolph (coming out of the inn, hastens towards Marcel.)

Mar - cel, at last I've found you! Where none can

R. hear us.

a piacere

I want a se - par - a - tion from Mi-

string.

f col canto

a tempo

R. mi.

Marcel.

Is that your lat-est whim?

f

leggiero

16 Allegro moderato. (♩. = 126.)

R. Love in my heart was dy - - ing, al - - most was

p

R. dead, But her blue eyes new

mf

R. glo - ry on me shed Love swift re -

R. viv - - - ed Ah me! What woe is

allarg. - -

ff

col canto - -

17 *a tempo*

R. mine!

Marcel. (Mimi warily approaches, to listen)

Would you now such a bit - - ter pain re - call?

mf a tempo

(sadly)

R. Yes! al - ways!

Mar. Nay, be pru - dent! Love

meno mosso

Mar. is not worth the keep - ing, That on - ly ends in weep - ing.

meno mosso

a tempo

Mar. Love must thrive in mirth and glad - ness or else it is but mad - ness!

a tempo

Rudolph.

18 *a tempo*

Aye some-what!

p rit.

Mar. 'Tis that you're jeal - ous. And

Mar. cho-leric, and lu-natic, and a victim of vile sus-pi-cion, un-happy and

cresc.

cresc.

Mimi. (aside)

Rudolph. He's getting in a rage; poor lit-tle Mi-mi!

19

(with bitter irony)

Mi-

Mar. stub-born!

f

pp

mf espress.

f

R. mi's a heart-less mai-den. Prone to

(with great sarcasm of tone)

R. flirt-ing with all. A scent-ed dan-dy, some lord-ling

p

stacc.

(with increasing bitterness)

R. Now striveth to win her ca - res - ses. With bo - som

R. sway - ing, one foot dis-play-ing, so she lures him on with the ma - gic

dim.

R. of her smile.

Marcel. Shall I be frank? I think 'tis hard-ly true.

rall.

dim. e rall.

a piacere **f** *corta*

R. No, 'tis not true, 'tis not true In

col canto

sostenendo *a tempo*

R. vain, in vain I smoth - - er all the

ff *sostenendo* *a tempo* *p*

R. tor - ture that racks me I love Mi -

mf

R. mi, she is my on - ly treas - - ure; I love

poco allarg. *f* *ff* *a tempo*

R. her! But oh! I fear it

accel. *p* *accel.*

(Mimi, astonished, comes closer and closer, under cover of the trees)

rall. - - *rit.* *a tempo* (sadly)

R. But oh! I fear it! Mi -

rall. - - *rit.* *a tempo* *rall.*

21 Lento triste. (♩= 48)

R. mi's so sick-ly, so ail - ing, Ev'-ry day she grows

pp

Mimi.

molto rit.

What's he say-ing?

allarg. - - - - - corta

R. weak-er. The poor girl, as I think, is dy - ing, dy - ing!

Marcel (fearing Mimi may overhear them, tries to keep Rudolph further off) (in a hard voice)

Oh, Rudolph!

allarg.

molto rit.

con la massima espressione

p

R. By fierce in-ces-sant cough-ing her fra-gile frame is sha - ken

Sostenuto molto. (♩= 40.)

pppp lentissimo

cresc.

ten.

R. while in her cheeks so pal - lid fires of fev - er a -

cresc.

ff

rit.

Mimi. (weeping)

molto rit. *a tempo*

Woe is me! I'm dy - ing!

R

wa - ken. And my room's but a squa - lid

Marcel. (agitatedly, perceiving that Mimi is listening)

Soft-ly!

a tempo

pp moltorit. *pppp con stanchezza*

R

hov - el, no fire there burn - eth. On - ly the cru-el

poco rall. *poco rall.*

cresc. *cresc.*

R

a tempo *rit.*

night wind waileth, waileth, there ev - er

f a tempo *rit.* *f* *pp*

R

a tempo *affrett. e cresc.* *allarg.*

Yet she's merry and smiling while, remorseful, des - pair - ing, I feel that it is

a tempo *affrett.* *allarg.*

Mimi. (disconsolately) *rit.*

Ah! I'm dy - ing!

a tempo

R. I, yes, 'tis I am guilt - y! Mi -

Marcel. (eager to draw Rudolph aside)

List but a moment!

f *a tempo* *pp col canto* *pp*

Tempo I. *ma agitando un poco*

23 (in tones of anguish)

Mi. Ah me! Ah me! All is ov - er! Life and loving, all are ended!

R. mi's a hot-house flow - er. Want has wasted her beau - ty

Mar. Nay but listen! Softly!

Tempo I. *ma agitando un poco*

pp

rall.

Mi. *allarg.* - - *rit.* Mi - - mi must die! Mi - mi must

R. and to bring her back to life would need more than love, far more than

Mar. Nay Rudolph, but listen!

col canto *rall.*

(Mimi's violent coughing and sobbing reveal her presence)

a tempo

Mi. die!

R. love!

pp a tempo sostenendo

Rod. (rushing towards Mimi)

poco allarg.

Ha! Mi-mi! You here? You heard, you heard me?

f poco allarg.

Lo stesso movimento.

R. Sway'd by each light sus - pi - cion, a tri - fle yet a - larms me;

p animando

p

24 Lo stesso movimento. ♪ = ♩

Mi. No that odour is stifling me!

R. (seeks to take her into the tavern) Come, come inside here. (affectionately embraces Mimi) Ah, Mi - mi!

Lo stesso movimento. ♪ = ♩

fp *con agitazione* *fp*

Marcel (In the tavern Musetta's brazen laugh is heard) (running to look through the window)

25 Allegretto mosso.

'Tis Muset - ta that's laughing, Laughing,

mf brillante *p stacc.*

Mar. flirting! *parlato* Ah! what a hussy! I'll not al-

f affrett.

Mimi. (disengages herself from Rudolph's embrace) Fare - well! (surprised)

Rudolph. *p* What!

Mar. low it!

rall. molto *pp*

26 Lento molto. ♪=66.

Mi. To the home that she left at the voice of her lov-er,

R. Going?

Lento molto. ♪=66. *dolce* *pp*

poco rit. Andantino.

Mi. sad, for-sa-ken Mi - - mi must turn back heavy-heart-ed. For

Andantino. *espressivo*

poco rit *mf* *agitando un poco* *p*

Mi. love and her lover are gone; and she must

p *cresc.* *rall.*

a tempo *Lento* *rall.*

Mi. die! Farewell, then, I wish you

a tempo *pp* *m.s.* *rall.* *col canto* *pp*

27 Andantino mosso. ♩= 84.

Mi.

ritenuto *a tempo*

well! Nay, listen, lis-ten! Those things, those few old things I'-ve left be-

prit. col canto *a tempo* *pp*

Mi.

hind me With-in my trunk safe are stor - ed

pp leggerissimo *pp legero*

Mi.

poco rit.

That bracelet of gold, The prayerbook you gave me.

pp a tempo *m.s.*

28

Mi.

poco rit. *a tempo*

Pray wrap them up to - geth-er in my lit-tle a-pron, I will send round to

espressivo *poco rit.* *a tempo*

Mi.

get them. Dear one, under the

ppp *pppp*

molto rit. a tempo — stent.

Mi. pil - low you'll find my lit-tle bonnet. Who knows? May be___ you'd like to

molto rit. a tempo — animando e cresc. — f — dim. — rall.

poco allarg. — a tempo

Mi. keep it to re - mem - ber our love! ___ Fare-well!

poco allarg. — f — pp rit. — a tempo

29

rall. — a tempo

Mi. Good-bye! I wish you well!

Rudolph. dolcemente

Then you're go-ing to leave me.___ You are

rall. — col canto — a tempo — ppp — p

R. going, yes, you're going my little Mi - mi. ah! farewell sweet dream of

rall. — p — col canto

30 Andante con moto. ♩ = 92.

Mimi.

ritenendo dolciss.

p

Farewell! Fare-well! glad a-

R.

love!

Andante con moto. ♩ = 92.

pp

rit. col canto

a tempo

(playfully)

Mi.

wake-nings in the morn-ing!

Fare-

R.

Farewell our sweet love that's

a tempo

Mi.

well to jealous-y and fu-ry!

R.

van-ish'd yet that your smile re-viv-eth.

Mi.

Fare-well sus-picion and its bit-ter ang-uish!

R.

Kiss-es.

R.

Kiss - es sweet that as po - - et I bought back with ca-

pp dolce

Mimi.

31 *p con anima*

Lone - ly in win - - ter

R.

ress - - es! Lone - - ly

p

poco allarg.

Mi.

with death as sole com - pan - - ion! *affrett. un poco* Lone - - ly

R.

with death as sole com - pan - - ion!

f poco allarg.

p affrett. un poco

a tempo *poco allarg.* *rall.*

Mi.

But in glad spring-time there's the sun, the glorious sun, there's the glorious

R.

But in glad spring-time there's the sun, the glorious sun! *rall.* *espress. e rall.*

espress. e rall.

f a tempo *rall.*

(in the tavern a sound of breaking plates and glasses is heard)

Mi.

Mus. sun! (from within) *f* What d'ye mean? What d'ye

Marcel. (from within) *f* You were laughing, you were flirting, by the fireside with that stranger.

a tempo *p*

Mi. *f* I'm not lone-ly in Spring.

Mus. (running out) mean?

Mar. (stops on the threshold of the inn and confronts Musetta) And how you coloured when I caught you in the

f riten. molto *p* *a tempo*

Mi. Rudolph.

Mus. (defiantly) Stuff and nonsense, all he said was: *rit.* As "Are you ve-ry fond of

Mar. cor-ner!

pp

32 *a tempo*

Mi. Forth from each

R. com - rades you've li-lies and ro - - ses

Mus. dancing?" And half-blushing, I made answer: "I'd be dancing all day

Mar. You're most frivolous, Mu-set - ta!

p *a tempo*

Mi. nest comes a mur - mur of bird - lets

Mus. long. Sir! I'd be dancing all day long. Sir!"

poco riten. *a tempo*

Mar. This is talk that on-ly leads to things dis-

poco riten. *a tempo*

Mus. My own way I mean to have. (half menacing Musetta)

corta

Mar. hon-est. I will teach you bet-ter

leggero

pp

Mimi.

When the haw-thorn bough's in

Rudolph.

When the haw-thorn bough's in blos - - - som

Mus.

What a bother! Why this anger? why this fury? We're not

Mar.

f

manners if I catch you once more flir-ting.

p

Mi.

blos - som we've the glorious sun!

R.

we've the glor - ious sun!

Mus.

married yet, thank goodness!

Mar.

You shall not do as you like, Miss, I will stop your lit - tle

f

Mus.

I ab-hor that sort of lov - er who pretends he is ah! ah! ah! your

rit.

corta

Mar.

game.

f

Mimi.

a tempo

Murmur the sil - ver fountains

Rudolph. *dolciss.*

Murmur the sil - - ver foun - - - - - tains

Mus.

hus - band!

pp sotto voce

Mar.

I'm not going to be your blockhead just because you're fond of flirt - ing

dolce

p a tempo

Mi.

The breezes of the ev' - - - ning

R.

The breezes of the ev' - - - ning

Mus.

f

I shall flirt just when it suits me! Yes, I shall, yes, I

Mar.

You're most fri-vo-lous, Mu-set-ta!

33 *espress.*

Mi. waft fra - - grant bal - - sams

espress.

R. waft fra - - grant bal - sams

Mus. shall, I shall flirt just when it suits me!

Mar. You can go, and God be

p espress.

allarg.

Mi. com-fort hu - man sor - - - - row

R. com-fort hu - man sor - - - - row

Mus. Mu - set - ta's going a - way, yes, going a-way! Fare you (ironically)

Mar. with you, and for me 'tis a good rid - dance. Fare you (ironically)

f *allarg.*

molto allarg. *poco affrett.* *rall.*

Mi. Shall we a-wait, shall we a-wait an-o-ther

R. Shall we a-wait, shall we a-wait an-o-ther

poco affrett.

Mus. well, Sir! I say fare-well, I say fare-well with all my

Mar. well, Ma'am! Fare-well, Ma'am! pray be-

pp poco affrett. *ff* *molto allarg.* *poco affrett.* *rall.*

Ped.

34

Mi. spring?

R. spring?

(she retreats in a fury; but suddenly stops) (shouting) *gridato* *gridato*

Mus. heart. Go back and paint your house front! Toad!

gridato

Mar. gone. Vi-per!

a tempo *rall.*

Più lento.

(moving away with Rudolph)

Mi. *pp* Al - ways yours for

gridato

(enters the tavern)

Mar. Vi - per!

Più lento.

ppp

Mi. ev - er! Our time for

Rudolph. *pp* Our time for par - ting.

pp

Mi. par-tings when the ro-ses blow!

R. *p* When the ro - ses blow.

carezzevole *poco allarg.*

Mi. Ah that our win - - ter might last for

pp *poco allarg.*

35 (from within) *un poco allarg.*

Mi. ev - - er! Our time, our time for

Rudolph. (from within)

Our time, our time for

pp *f* *col canto* *pp*

(moving off) *rall*

Mi. part-ing's when the ro-ses blow!

R. part-ing's when the ro-ses blow!

sostenendo

col canto *p* *pp*

espressivo

(curtain)

rall. e dim. *ppp* *fff*

Fourth Act.

"..... At that period, indeed for some time past, the friends had lived lonely lives."

"Musetta had once more become a sort of semi-official personage; for three or four months Marcel had never met her."

"And Mimi too; no word of her had Rudolph ever heard, except he talked about her to himself when he was alone."

"One day, as Marcel furtively kissed a bunch of ribbons that Musetta had left behind, he saw Rudolph hiding away a bonnet, that same pink bonnet which Mimi had forgotten."

"'Good!' muttered Marcel, 'he's as craven-hearted as I!'"

.....

.....

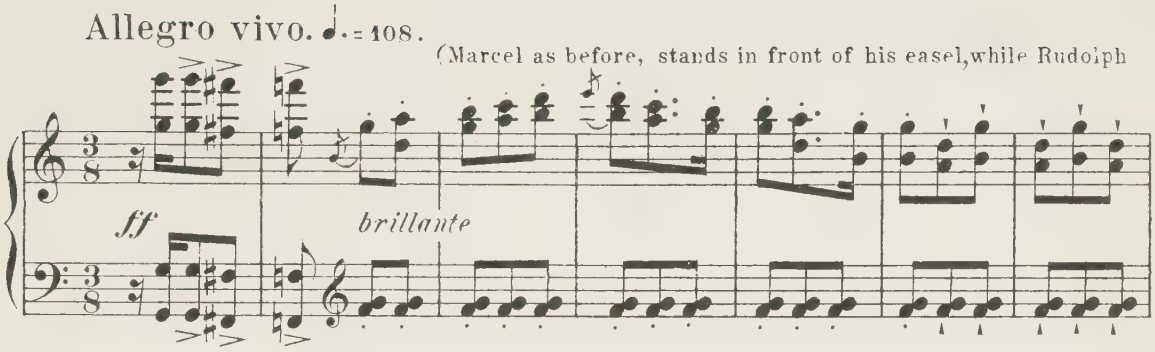
.....

"A gay life, yet a terrible one!"

Fourth Act.

In the attic.

(as in Act I.)



sits at his writing-table; each trying to make the other believe that he is working indefatigaby whereas both are really only gossiping.)

Rudolph.

Yes in carriage and

Marcel.

(resuming his talk)

In a cou - pé?

ff

R.

pair. Did she mer-ri - ly hail me. Well,

p

R.

"Mu - set - ta!" I question'd: "How's your heart?" "It

Lo stesso movimento.

R. beats not, or I don't feel it, thanks to this

p *espress.*

R. vel - vet I'm wearing!

Marcel. (endeavouring to laugh)

I'm glad, ve - ry glad! I'm

(aside)

R. (You hum-bug, you! You're fret-ting and

Mar. glad, ve-ry glad!

pp

(resumes his work)

R. fum-ing)

1

Mar. It beats not!

2 (commences to paint with great vigour)

Bra-vo!

ff *brillante*

Rudolph.

Mu - set - ta?

Marcel.

Then I saw, too....

ff

(as he breathlessly stops writing)

(recovering his composure)

R. You saw her? How strange!

Mar. Mi - mi.

(stops painting)

Rode in her

p

allegramente

R. De - light-ful! I'm glad to

Mar. car - riage, in grand ap - parel, just like a duchess.

pp

R. hear it. Now, to work!

(aside) *p*

Mar. (You liar, you're pin-ing with love.) Now, to

(they go on working)

Mar. work.

2

p *pp* *tr*

Rudolph.

a piacere

This pen's too

col canto

(throws down his pen)

(still seated, apparently lost in thought)

R. aw-ful!

Marcel. *a piacere*

(flings away his brush)

(stares at his canvas, and then, without

This infamous paint - brush!

Sostenuto.

f

Andantino.

f espress.

Rudolph observing it, he takes from his pocket a bunch of ribbons and kisses it.)

ppp rall.

Andantino mosso. ♩= 84.

Rudolph.

dolce *pp*

Ah Mimi! false, fick-le - hearted! Ah, beauteous days de - part - ed! Those hands so

p *pp*

appena rall.

R.

dain - ty! Oh, fragrant shining tresses! Ah, snow-white

Marcel

(putting away the ribbons and staring anew at his canvas.)

p

How is it that my brush with speed mechanic-al keeps

appena rall. *dolce* *p*

pp un poco rall.

R.

bo - som! Ah, Mi - mi! those brief, glad, gol - den days!

Mar.

pp

moving, and plasters on the col-ours quite a-gainst my will? And

p *pp un poco rall.*

3

Mar.

rall. molto *a tempo*

though I would be painting landscapes, meadows, woodlands fair in spring - tide,

mf *p*

appassionato *poco allarg.* *f* *corta*

my brush re-fus - es to perform its of - fice, but paints dark eyes and two red

sostenuto *pp* *corta* *f*

smil - ing lips. The features of Mu-setta haunt me still!

stent. 4

rall. *ff* *pp stent.* *mf* *poco rall.*

Rudolph (from the table-drawer he takes out Mimi's old bonnet.)

f *p*

And thou! oh rose-pink bon - - net, that'neath her pil - low

Ah! fri - vol - ous Mu - set - - ta! thee I can ne'er for -

f *p*

R. lay! That in her hour of part - ing she for - got, Thou

Mar. get! I nev - er can for - get. My

cresc. e affrett. *trattenuto* *pp cresc. e affrett.*

R. wert the wit - ness of our joy, come to my heart, come to my heart, ah

Mar. grief affords her plea - sure and yet my heart, my heart is

f *f senza rall.*

(clasps the bonnet to his heart; then endeavouring to conceal his emotion from Marcel, he carelessly questions him.)

R. come! lie close against my heart, since my love is dead!

Mar. fain to call her to my fond arms a - gain.

p rall. *rall. molto* *stent.* *p* *rall.* *f* *p* *rall. molto* *stent.* Lento e grave. *f*

Mosso.

R. What time is it, now? But Schau - nard's not

(roused by Rudolph from his reverie, he gaily replies)

Mar. Time for our yes-terday's din-ner!

5 Allegro. ♩. = 126.

R. back yet?

(Enter Schaunard and Colline; the former carries four rolls; and the latter a paper bag.)

R. Marcel. How now?

Schaunard. How

Here we are.

(Schaunard places the rolls on the table) (disdainfully) (Colline takes a herring out of the bag and puts it on the table as well)

Mar. now? Some bread?

Colline. A dish that's wor-thy of De-

rit.

col canto

Schaunard.

'Tis salt - ed!

C.

mos-thenes 'tis a herring!

a tempo

fp

Marcel.

(seating themselves at the table, they pretend to be having a fine meal)

This is a food that the gods might en - - vy.

C.

Our dinner is rea - dy!

Schaunard

(places Colline's hat on the table and thrusts a bottle of water into it.)

6

a piacere

Now the Champagne in the ice must go!

a tempo

ff

Rudolph.

(to Marcel, offering him some bread)

Choose, my lord mar - quis,

p stacc.

(his offer is accepted, when, turning to Schaunard, he proffers another

R.

sal - mon or tur-bot?

pp

crust of bread.)

Marcel.

rit. *a tempo*

Now duke, here's a choice vol-au-vent with mushrooms!

brillante

f *rit.* *a tempo*

Schaunard.

(he politely declines and pours out a glass water which he hands to Marcel.)

Thank you, I dare not! This

Sostenuto molto

p *p stacc.*

(the one and only tumbler is handed about. Colline, after voraciously devouring his roli, rises.)

a tempo

S.

evening, I'm dancing.

p *f*

Rud. (to Colline) What? sated?

Colline (with an air of grave importance.) To business! The king a - waits me!

R.

Marcel. (eagerly) What's in the wind? What plot is brew - ing?

(rises and approaches Colline, observing with droll inquisitiveness.)

Mar. *pp* What's in the wind?

Schaunard. *p* What's in the wind?

(Colline struts up and down, full of self-importance.)

Mar. wind?

Colline. The king re-

poco affrett. e cresc.

100357

R.

(surrounding Colline, they make low curtseys to him.)

Bra - vo!

Mar.

Schaunard.

Bra - vo!

Bra - vo!

C.

sosten.

quires my ser - - vices! *a tempo*

sosten.

sf *p* *f*

(with a patronising air.)

C.

And then I've got to see.... Guizot!

p

Marcel.

(gives him the only glass.)

Schaunard.

(to Marcel)

Ho! quaff now a

Give me a gob-let!

f

Allegro.

(solemnly gets on to a chair and raises his glass.)

Mar.

bumper!

a piacere, con enfasi

S.

Allegro.

Have I per - miss - ion, oh my most no-ble

f

col canto

(interrupting)
gridato
R. Stop that!
Marcel. *gridato* *gridato*
Stop that! No more nonsense!
S. courtier? (interrupting)
Colline. *gridato* *gridato* *gridato*
Stop that! No more fool-ing! Give me that tum-bler!
f *ff*

8
(motioning his friends to let him speak)
(in rapture)
a piacere
S. With ardour ir-re-sist-i-ble Poet-ry fills my
col canto
sf *sf*
Marcel. (yelling)
Rudolph. (yelling)
No! No!
a tempo
S. spir-it!
(complacently) *a piacere*
Then something cho-ro-
Colline. (yelling)
No!
a tempo *ff*
col canto

Vivo.

(amid applause they surround Schaunard and make him get off the chair.)

Rudolph.

9

Yes, yes.

Marcel.

Yes, yes.

a tempo

S.

gra-phic may suit you.

Colline.

Yes, yes.

9 Vivo.

ff a tempo

ff

ff

S.

Some

sf

a piacere

a tempo

S.

danc-ing, ac-com-pan-ied by sing-ing!

a piacere

C.

Well, clear the stage for

col canto

a tempo ff col canto

Andantino mosso. (moving chairs and table aside, they prepare for a dance.)

C. ac-tion!

Andantino mosso.

p *p*

Allegretto mosso. ♩= 120.

10

p Vuota. Vuota. *f* *p*

Rudolph. (suggesting various dances.) Pa-va - nel-la.

Marcel. *p* Mi-nu - et.

Colline. *p* Gavotte. Schaunard. (imitating a Fan-

rall.

Allegro. ♩.= 72.

Spanish measure.)

S. dan-go.

C. *rall.* I vote we dance qua-

Allegro. ♩.= 72.

ff *energico*

Lo stesso movimento.

R. Now take your partners!

sostenudo

(improvising, he beats time with comic pomposity of manner.)

S. Lal - le-ra, lal - lera, lal - lera,

(the others approve.)

(pretends to be very busy arranging a quadrille.)

C. drilles first. I'll lead it.

Lo stesso movimento.

pp *stacc.*

sostenudo

(approaches Marcel and, bowing very low, offers him his hand as he gallantly says.)

R. Marcel. Oh, mai - den fair and

S. la. - lal - le-ra, lal - le-ra, lal - le-ra, la.

p

R. gen-tle!

(with coy bashfulness of manner, counterfeiting a woman's voice.)

(in his ordinary voice)

Mar. My mo - des - ty res - pect, Sir, I beg you!

S. Lal - le - ra,

(Rudolph and Marcel dance a quadrille)

Mar. Lal - le-ra, lal - le - ra, lal - le-ra,

S. lal - le-ra, lal - le-ra, la. *f* First there's the Rond.

(gives directions as to the figures) *parlato* 2

C. Balan - cez! No!

pp

(Rudolph and Marcel continue dancing.) (with exaggerated contempt.)

11 Allegro. *quasi a piacere* - - - *a tempo*

S. You've manners like a clown.

gridato (offended)

C. Stupid! As I take it, you're in -

11 Allegro. *a tempo*

ff *col canto* - - - - *pp* *agitato*

stac

(taking up the poker) *parlato* (preparing to receive his adversary's attack.)

S. Ready! Have at you!

(rushing to the fireplace and seizing the tongs.)

C. sult-ing! Draw your sword, sir!

(Rudolph and Marcel stop dancing and burst out laughing.)

Una battuta vale due delle precedenti

(doing likewise)

Colline.

S.

Thy hot blood would I drink! One of us shall now be

Una battuta vale due delle precedenti

f

Schaunard.

Colline.

C.

gutted! Now get a stretch - er ready! And get a grave - yard!

Rudolph.

Come prima.

(gaily)

While they beat each other's brains out, our fan-

Marcel.

C.

affrett. sempre e cresc.

While they beat each other's brains out, our fan-

Come prima.

ff

12 Allegro spigliato. ♩= 132.

R.

dan-go we will fin-ish.

Mar.

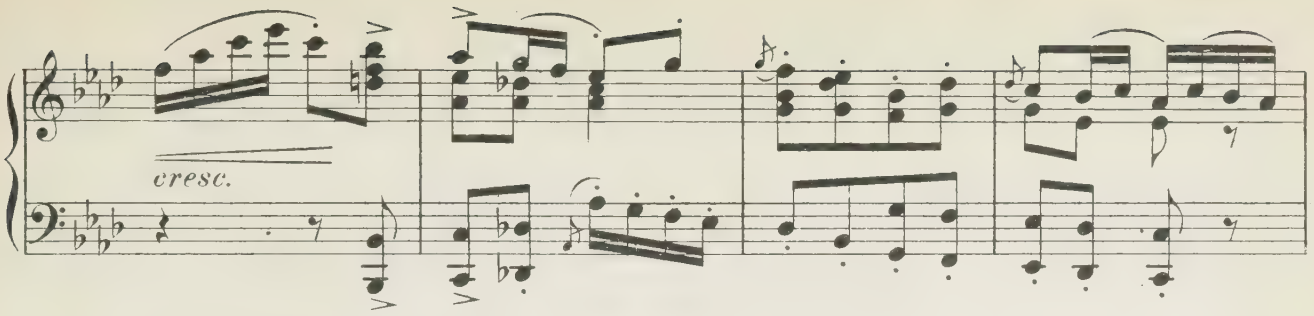
dan-go we will fin-ish.

12 Allegro spigliato. ♩= 132.

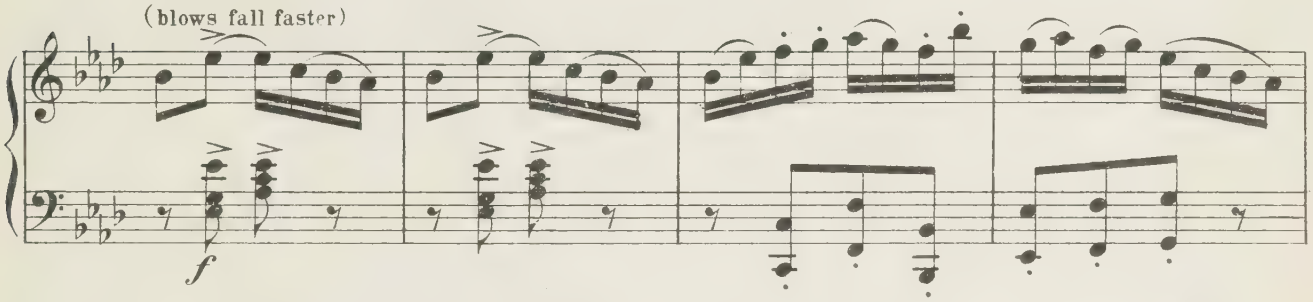
p

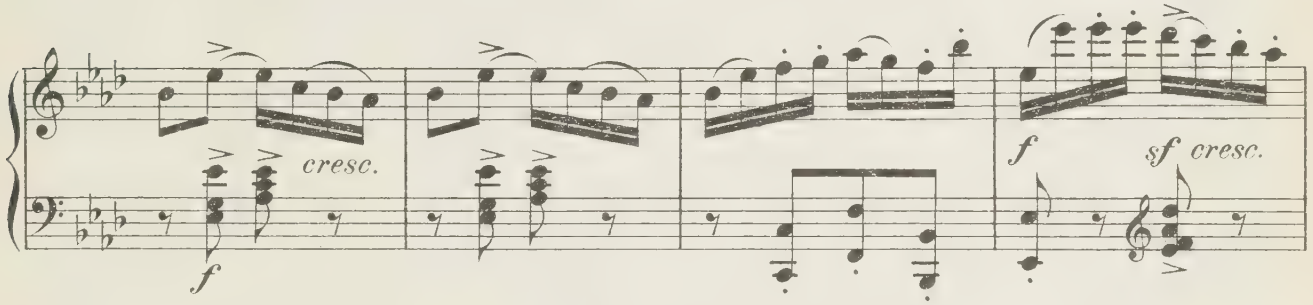
f

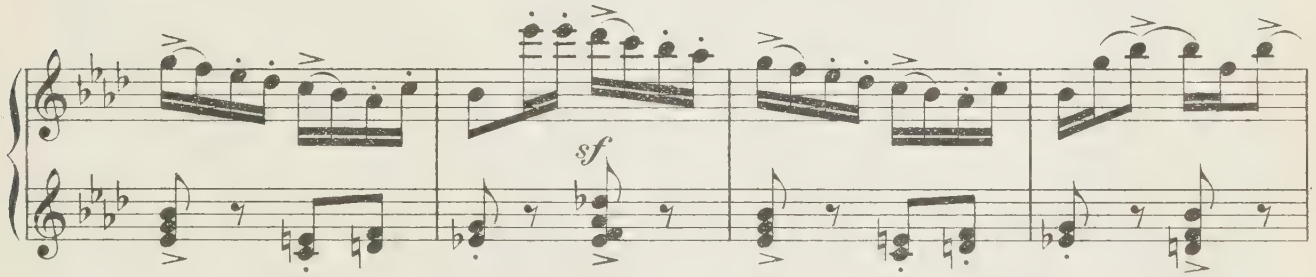
p



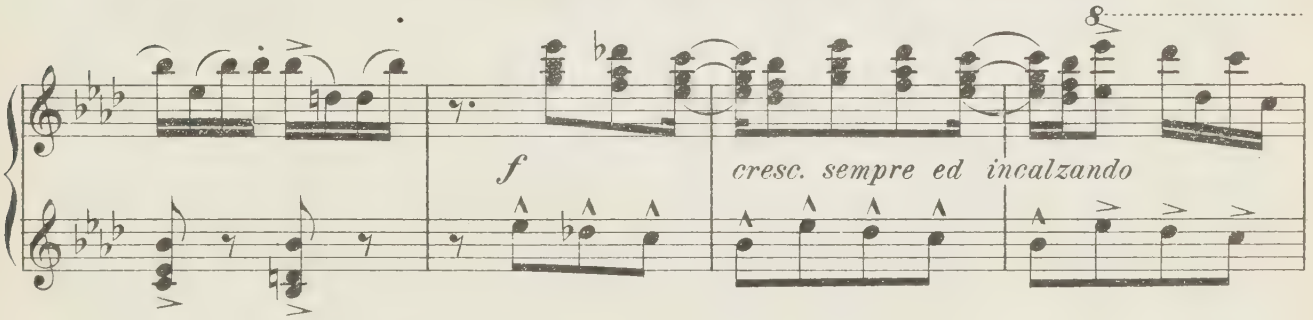
(blows fall faster)

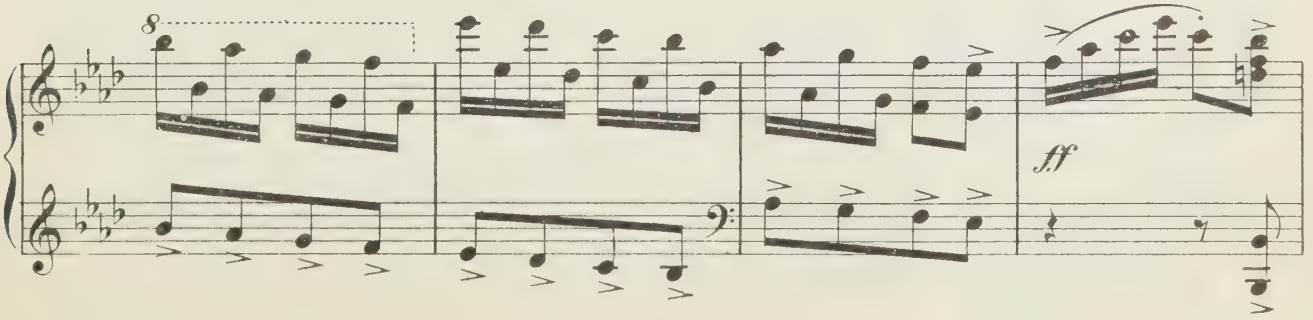






(The duellists pretend to grow more and more incensed, stamping their feet and shouting)





Marcel.

(The door opens and Musetta enters in a state of great agitation.)

(noticing her) Mu -

ff

Allegro moderato agitato.

Musetta. (hoarsely)

'Tis Mi - mi! 'Tis Mi - mi who is with me and is ail-ing. She has not

Rudolph.

Mi-mi?

(all anxiously cluster round Musetta.)

Mar.

set-ta!

Allegro moderato agitato.

fff subito pp

fff subito pp

(through the open door he spies Mimi seated on the topmost stair)

Mus.

strength to climb the staircase.

R.

(rushes to Mimi; Marcel follows his example)

Ah!

ff con slancio ed espansione allargando e crescendo molto

Schaunard. (to Colline; they both drag the bed forward)

Here's the bed, we'll put her on it.

Meno molto.

affrett. *cresc.* *ff* *p* *ff*

Mimi. (passionately) (Musetta brings a glass of water and makes Mimi sip it)

O Ru - dolph!

Rudolph. (Rudolph and Marcel support Mimi and lead her towards the bed)

There! some wa-ter. Gently

p *p* *ff* *p* *pp*

Mi. (embraces Rudolph)

My dar - ling

R. (gently lowering her on to the bed)

lie down there

13

Mi.

Ru dolph, Oh let me stay with

Mi. you!

Musetta (taking the others aside, she whispers to them:) *rall. molto*

I heard them

Rudolph. *appassionato*

Dar - ling Mi - mi, stay here ev - - -

f allarg. *rall. molto*

Mus. say-ing that Mi-mi had left the rich old Vis - count, and now was al-most

(Rudolph induces Mimi to lie down at full length on the bed, and draws

R. er!

p

14 Andante mesto.

Mus. dy-ing. Ah but where? Af-ter searching, I met her a-lone just

the coverlet over her: he then carefully adjusts the pillow beneath her head.)

R.

Andante mesto.

pp

Mus.

now. Almost dead with ex-haustion, She murmured "I am dy-ing,

poco rall.

(excitedly raising her voice)

Mus.

dy-ing! But lis-ten! I want to die near him; may be he's

mf *pp*

15

Mimi.

I feel so much bet-ter

(Musetta moves farther away from Mimi.)

Mus.

waiting! Take me hith-er, Mu-

Marcel.

Hush!

rall. *a tempo*

Mi.

all here seems just the same as ev-er!

Mus.

set-ta!"

rall. *a tempo, ma sostenendo* *dolcissimo* *pp*

(with a sweet smile)

Mi. Ah, it is all so plea-sant here! Sav'd from

cresc.

(raising herself somewhat she again embraces Rudolph.)

Mi. sad ness, all is glad - - ness! Once a - gain new life, new

Rudolph. Lips de - light - - ful, speak a -

f poco rall.

Mi. life is mine Ah! be-lov'd! ah!

R. gain to me. Once more en -

Musetta. (aside to the other three) *p* What is there to give her?

Marcel. Nothing!

dim. *ppp*

Mi. leave me not!

R. chant me!

Mus. No coffee? No wine?

(in great dejection)

Mir. Nothing! Lar-der emp-ty! (sadly to Colline as he takes him aside)

Schaunard. (looking closely at Mimi)

corta

In an hour shell be dead!

Colline. Nothing!

molto rit.

corta

corta

Mi. I feel so cold! If I had but my muff here!

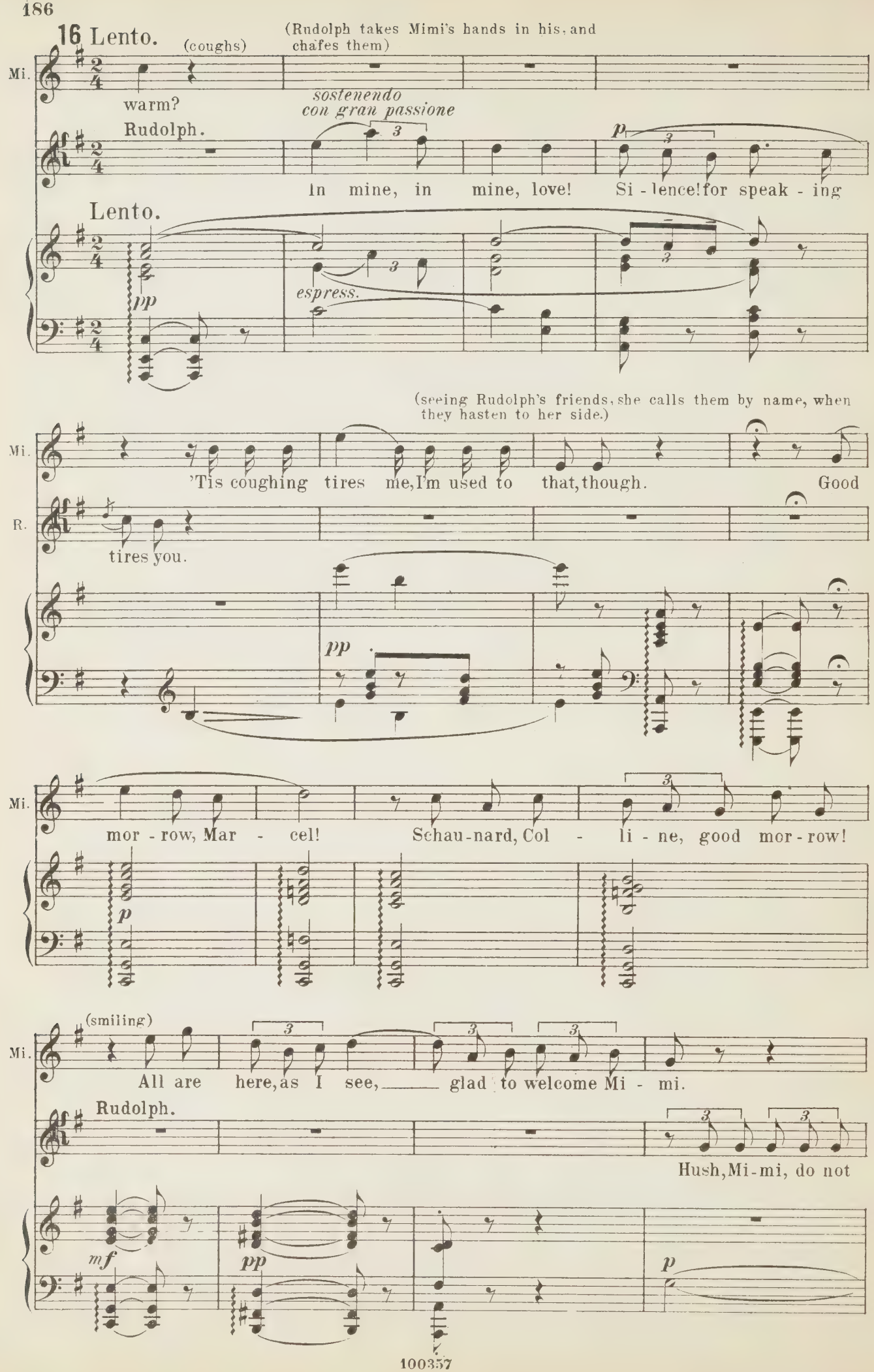
ppp *ppp*

Mi. My poor hands are sim-ply fro-zen, how shall I get them

m. d.

pppp perdendosi

Ped.


16 Lento.
(coughs)
(Rudolph takes Mimi's hands in his, and chafes them)
Mi.
warm?
sostenendo con gran passione
Rudolph.
In mine, in mine, love! Si - lence! for speak - ing
Lento.
pp
espress.
(seeing Rudolph's friends, she calls them by name, when they hasten to her side.)
Mi.
'Tis coughing tires me, I'm used to that, though. Good
R.
tires you.
pp
Mi.
mor - row, Mar - cel! Schau-nard, Col - li - ne, good mor - row!
p
(smiling)
Mi.
All are here, as I see, glad to welcome Mi - mi.
Rudolph.
Hush, Mi-mi, do not
mf
pp
p

17 Allegretto mosso. (motioning Marcel to approach)

Mi. I'll speak low. Don't be fright - en'd. Mar - cel, now be -

R. talk.

Allegretto mosso.

p. *rall.*

Andante. *poco rall.*

(Schaunard and Colline mournfully withdraw. The former sits at the table, burying his face in his hands. The latter is a prey to sad thoughts.)

Mi. lieve me, a good girl is Mus - set - ta.

Marcel (giving Musetta his hand.) *poco rall.*

I know, I know.

Andante.

pp

Musetta. Allegretto mosso. (drawing Marcel away from Mimi, she takes off her earrings and gives them to him as she whispers:)

Look here!

string.

Mus. sell them, and buy some to-nic for her send for a doc - tor!

poco rall.

Rudolph. Keep

poco rall. *pp*

18 (Mimi gradually grows drowsy: Rudolph takes a chair and sits down beside the bed.)

Mimi.

You will not leave me?

Musetta. (Marcel is about to go when Musetta stops him and takes him still further from Mimi)

Stay, lis-ten!

R.

qui-et

a tempo

No! No!

mf *a tempo*

Mus.

May be what she has ask'd us, will be her last re-quest on earth, lit-tle

pp

poco rit.

Mus.

dar-ling!

rall.

I'll go for the muff,

rit.

I'll come with

rall.

col canto

Mus.

you.

(Musetta and Marcel hastily go out.)

Marcel.

affettuosamente

How good you are, Mu-set-ta!

Colline.

(While Marcel and Musetta are talking, he removes his overcoat)

a tempo

p

rall.

19 Allegretto moderato e triste. ♩=63.

(with increasing emotion)

p *poco rit.*

C. Gar-ment antique and rus-ty! a last good-bye, fare-

pp staccatissimo *poco rit.*

a tempo

C. well! fa-ded friend so tried and trus-ty, — We must part, you and

a tempo

C. I, For ne-ver yet your back did you bow to

p

p *poco rall.* *a tempo*

C. rich man or to might-y. How oft safe in your pock-ets

p *poco rall.* *a tempo*

pp *rall.* *a tempo*

C. spa-cious have you con-ceal-ed phi-lo-so-phers and po-ets!

pp rall. *a tempo*

rall. (sentimentally)

C. Now that our plea - sant friend - ship is o'er I would bid thee once

rall.

more, Oh! com - pan - ion tried and trus - ty, Fare - well! Fare -

molto rit.

col canto

(folds up the coat, puts it under his arm and is about to go, but seeing Schaunard, he approaches him, pats him on the back, and mournfully exclaims)

C. well! Schaunard,

a tempo

mf

Mosso. (Schaunard looks up)

C. our methods pos - si - bly may dif - fer, but yet two kind - ly, two

p

pp

(pointing to the coat)

C. kind - ly acts we'll do mine's this one; and your's leave them alone in

poco affrett.

Andantino.

Schaunard. (overcome by emotion)

C. there. Phi-lo-sopher, you're right. (looking towards the bed)

pp dolce *mf*

20 Andantino mosso.

(Schaunard looks about him; then, to justify his exit, he takes up the water-bottle and goes out after Colline, gently closing the door.)

S. 'Tis true, I'll go!

f *Calmo* *p*

cresc. e affrett. *pp* *rall.*

Più sostenuto.

21 (Mimi opens her eyes and, seeing that all have gone, holds out her hand to Rudolph who affectionately kisses it)

pp dolciss. *cresc.* *pp*

Mimi. *con grande espress.* Have they

rall.

Andante calmo.

(Rudolph nods.)

Mi. left us? To sleep I on-ly feign-ed, for I want-ed to be a-lone with

mf > *pp*

Ped. *

Mi. you, love. So ma-ny things there are that I would tell you; there is

Ped. * Ped. *

(raising herself somewhat, with Rudolph's help)

Mi. one, too, as spacious as the o-cean, as the o-cean pro-found, with-out

cresc.

con espansione (putting her arms round Rudolph's neck) *poco rit. dolcissimo*

Mi. lim-it ah! my love, you are my on-ly love, You are my

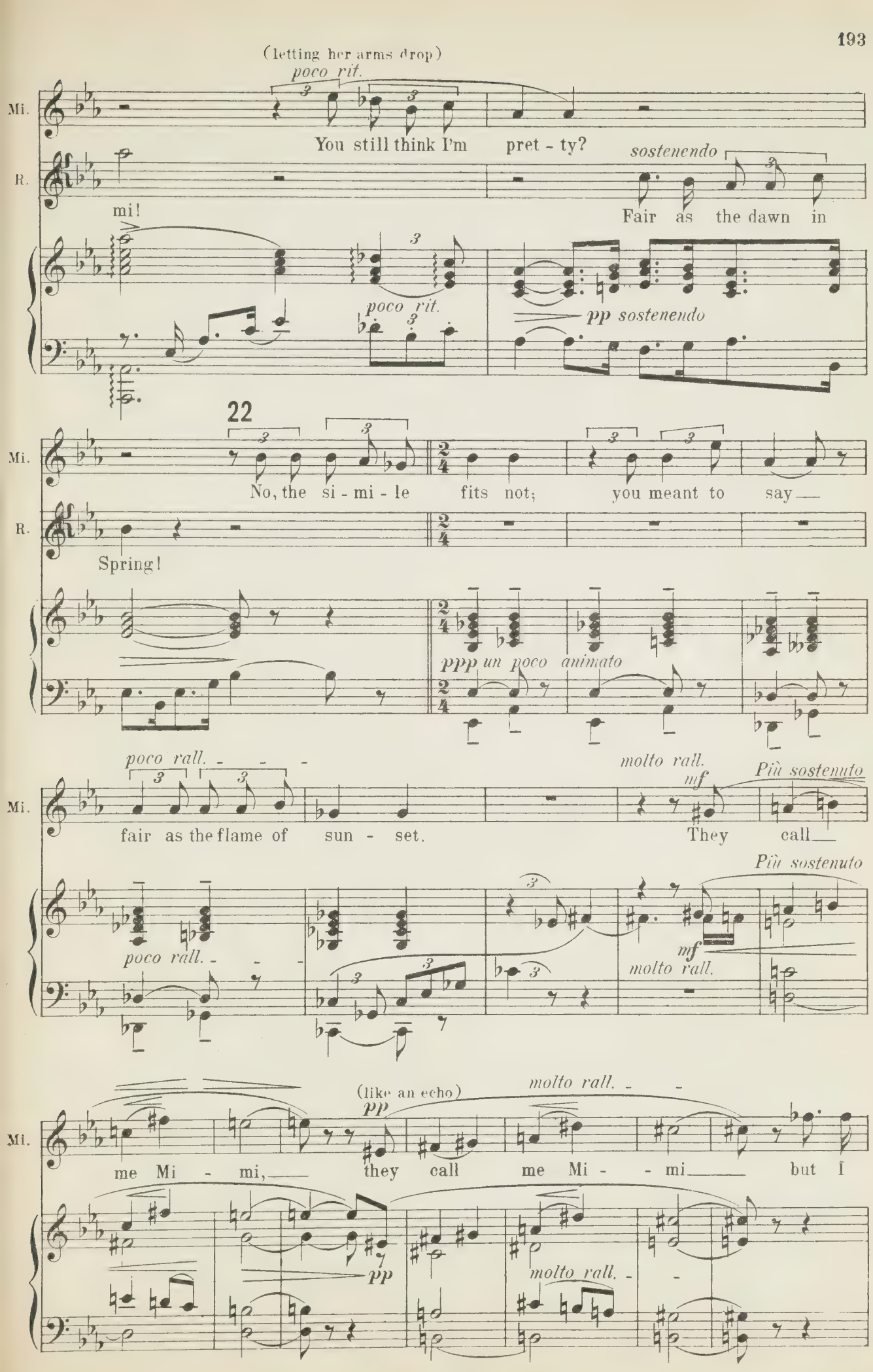
f *p* *poco rit.*

sostenendo

Mi. love, and all, and all my life!

Rudolph. Oh! Mi-mi, my pret-ty Mi-

pp sostenendo *f*


(letting her arms drop)
poco rit.
Mi.
You still think I'm pret - ty?
R.
mi!
sostenendo
Fair as the dawn in
poco rit.
pp sostenendo
22
Mi.
No, the si - mi - le fits not; you meant to say
R.
Spring!
ppp un poco animato
poco rall.
molto rall.
mf
Più sostenuto
Mi.
fair as the flame of sun - set.
They call
Più sostenuto
poco rall.
mf
molto rall.
(like an echo)
pp
molto rall.
Mi.
me Mi - mi, they call me Mi - - mi but I
pp
molto rall.

23

Allegretto mosso.

Mi. know not why"..

Rudolph. (in tender, caressing tones)

Back to her nest comes the

Allegretto mosso.

pp p pp

R. (he takes out the bonnet and gives it to Mimi)

swal-low in the spring - tide.

m.s. mf accelerando

p rall.

Mimi. (gaily) (motions Rudolph to put the bonnet on her head) rall.

Why, that's my bon - net, why, that's my bon - net! Ah!

col canto

24 Allegretto un poco sostenuto. ♩ = 108.

(Mimi makes Rudolph sit next to her and rests her head on his breast.)

Mi. Do you re - mem - ber how we both went shop - ping when

pp dolciss.

Mi. first we fell in love? This room was all in

Rudolph. Yes I re - mem - ber.

pp

Mi. dark - - ness

R. While you, you were so fright - - -

tr

Mi. And to find

R. en'd! Then the key you'd mis - laid, love.

dolce

p

poco rit. - - - *a tempo*

Mi. it you went grop - ing in the dark - ness!

R. Yes, search - ing,

poco rit. - - *a tempo*

25 *rit.* *graziosamente* *a tempo*

Mi. And you, my young mas - ter, now I can

R. search - ing.

pp rit. *a tempo*

Mimi. *rall.* *con grazia*

tell you frank - ly, that you soon man-aged to

poco rit. *rall.*

Mi. find it. *a tempo*

R. Rudolph. It was Fate that did help me

espressivo *mf* *a tempo* *p*

Mi. It was dark, and my blush-ès were un - noticed. *rall.* *dolciss.* "Your

R.

rall. *col canto* *pp* *ppp*

Andantino affettuoso.

(as she faintly repeats Rudolph's words)

Mi. tin - y hand is fro - zen! Let me warm it in - to life!"

ppp *ppp*

Mi. It was dark and my hand then you clasp - èd.

rall. *rall.*

(a sudden spasm half suffocates her; she sinks back fainting)

Rudolph.

Allegro moderato.

(raising her up in alarm)

quasi a piacere

Oh God! Mi-

fp *cresc.* *f* *col canto*

26

(opens her eyes and smilingly reassures Rudolph and Schaunard)

Mimi.

a tempo

rall. molto

quasi a piacere

Noth-ing, I'm

Rudolph.

mi!

(at this moment, Schaunard returns and hearing Rudolph's exclamation, hastens to the bedside)

Schaunard.

What now?

a tempo

f *f* *ff*

Andante con moto.

Mi. bet - - ter. Yes, yes, for-give me; now its

poco rall.

(gently lowering her)

R. Gent-ly, for goodness' sake.

Andante con moto.

espressivo

pp

rit.

poco rall.

pp

27

Allegretto.

Mi. o - ver.

(Musetta and Marcel cautiously enter, Musetta is carrying a muff; her companion, a phial.)

rall.

p

Musetta.

(to Rudolph)

pp a piacere

Sleep - ing?

Rudolph.

(approaching Marcel)

a piacere

Just rest - ing.

Marcel.

a piacere

I have seen the

col canto

Mimi.

Who

(takes a spirit-lamp, and placing it on the table, lights it)

a tempo

Mar.

doc-tor. He'll come, I bade him has-ten. Here is the to - nic.

a tempo

pp

(helped by Musetta, she sits up in bed and with almost infantine glee seizes the muff)

Andantino sostenuto.

rall.

Mi.

is it? Oh, how it's soft and

Musetta (approaches Mimi and gives her the muff.)

I Mu - set - ta.

Andantino sostenuto.

rall.

ppp dolciss.

col canto

28

Andante lento molto.

Mi.

feath-er - y. No more shall be my poor fing-ers

pppp

(to Rudolph)

rall.

Mi.

fro-zen, For this muff shall make them warm. Did you give me this

rall.

Mi.

present? You thought-less fel - low! Thank you, It cost you

rit.

Musetta. (eagerly)

Yes.

pp *ppp* *rit.*

(Rudolph bursts into tears)

Mi.

dear. Weep not! I'm bet-ter. Why should you weep for

rall.

ppp *rall.*

(thrusts her hand

con voce debolissima *sempre più affievolendosi*

rall. *sempre*

Mi.

me? Here, love! ev - er with you! My hands are

ppp *pppp* *rall. e morendo sempre*

into the muff; then she gradually grows drowsy, gracefully nodding her head, as one who is overcome by sleep)

molto rall.

Mi.

much warmer; now I will sleep....

molto rall.

29 (Meanwhile Musetta is busily heating the medicine brought by Marcel over the spirit-lamp, as she unconsciously murmurs a prayer.)

Musetta. Andante lento e sostenuto.

mormorato

Oh Ma - ry, bles - sed

(reassured at seeing Mimi fall asleep, he gently moves away from the bedside and motioning the others not to make any noise, he approaches Marcel)

Rudolph.

pp sotto voce

What said the doc - tor?

Marcel.

pp sotto voce

He'll come.

Andante lento e sostenuto.

sf

(Rudolph, Marcel and Schaunard whisper together Every now and then Rudolph goes on tip-toe to the bed and then rejoins his companions)

Mus.

Vir - gin, save, of thy mer - cy this poor mai - den, save her, Ma - don - na mine, from

dolce

pp

pp

m.s.

(interrupting, she bids Marcel place a book upright on the table, so as to shade the lamp.)

quasi a piacere

3 3

death! Here there should be a shade, be - cause the lamp is flick - er - ing. Like

col canto

ppp

m.d.

(resuming her prayer)
a tempo

Mus. this... And oh! may she re - cov - er, Ma-don - na, Ho - ly Mo-ther, I

pp

Mus. me - rit not thy par-don, but our lit - tle Mi - mi is an an - gel from

m.s.

Mus. heaven! *rall.* Not serious.

(approaches Musetta while Schaunard advances on tip-toe to the bedside. With a sorrowful gesture he goes back to Marcel)

Rudolph. *sotto voce* I still have hope. Do you think it is serious?

Schaunard. *(in a hoarse voice)* *p* Marcel, she is

pppp *rall.*

30

(Marcel in his turn goes up to the bed and retreats in alarm)

(a ray of sunshine falls through the window upon Mimi's face; Musetta points to her cloak which with a grateful glance Rudolph takes, and, standing upon a chair, endeavours to form a screen by stretching the cloak across the window-pane.)

S. dead!

Colline. (gently enters and puts some money on the table near Musetta) *sotto voce* *a piacere* *pp*

Mu-set-ta, it's here!

mf *a tempo* *dim.* *col canto* *a tempo*

f

(turning round, he sees Musetta, who makes a sign to him that the medicine is ready. Getting off the chair, he is suddenly aware of the strange demeanour of Marcel and Schaunard.)

Rudolph.

See now! She's tranquil.

(hurries to help Rudolph stretch the cloak, as he asks him how Mimi is.) *senza voce*

C. How is she?

pppp *col canto*

(huskily, almost in a speaking voice) *lunga*

(as he glances from one to the other in consternation)

R What's the meaning of this going and this coming, and these glances so strange?

parlato con drammaticita

lunga

31

Marcel. (unable to bear up any longer, he hastens to embrace Rudolph, as he murmurs:)

Largo sostenuto. *con voce strozzata, ma gridando*

Poor fel - low!

ff *fff tutta forza*

Rudolph (flings himself on Mimi's bed, lifts her up, shakes her by the hand, and exclaims in tones of anguish)

Mi - mi!

dim.

(falls, sobbing, upon her lifeless form)

weeping

Mi - mi!

dim.

(Terrorstruck, Musetta rushes to the bed; utters a piercing cry of grief; then kneels sobbing at the foot of the bed. Schaunard, overcome, sinks back into a chair, to the left Colline stands at the foot of the bed, dazed at the suddenness of this catastrophe. Marcel, sobbing, turns his back to the footlights.)

(the curtain slowly falls)

p *dim. sempre*

poco rall.

Grave.

ff *dim.* *pp* *pppp*

The End.

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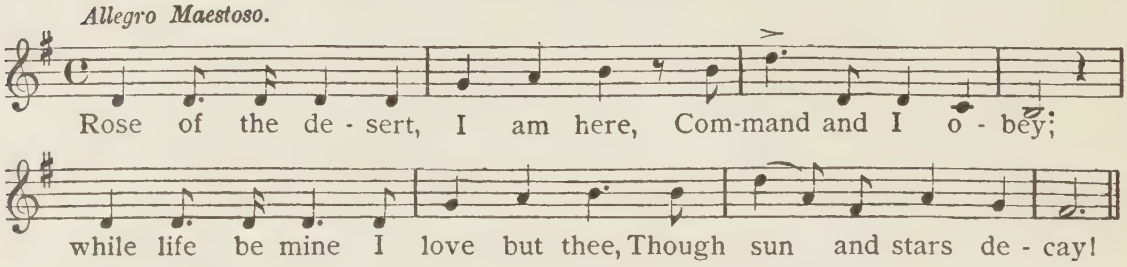

Rose of the desert, I am near to thee,
Open thy window, sweet, and smile on me;
Thine eyes are stars that fill the plains of night
With shining splendour and a radiance bright!
Soft roses are thy ruby lips so dear,
Whose lightest word is like a song to hear;
And ah, thou holdest in thy tiny hand
This very heart of mine at thy command!
Rose of the desert, I am here,
Command and I obey;
While life be mine I love but thee,
Though sun and stars decay!
It is my life, my all I bring—
Whate'er thou hast for me;
Rose of the desert, I am thine—
Ready to die for thee!

Rose of the desert, here I vow to thee,
Death shall set his bitter seal on me
Ere I will yield this lance of mine to foe.
But at thy smile or frown I come, I go!
Thou hast me ever, body, heart and soul,
Chained in the fetters of thy sweet control;
'Tis worse than death to dwell from thee apart,
My Paradise is in thy loving heart!
Rose of the desert, I am here,
Command and I obey;
While life be mine I love but thee,
Though sun and stars decay!
It is my life, my all I bring—
Whate'er thou hast for me;
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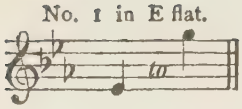

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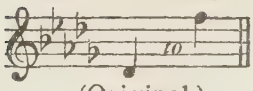

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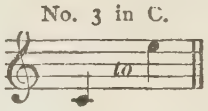

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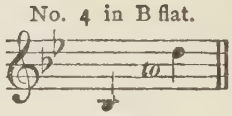

I love the dawn in beauty beaming,
  The silver land, the radiant sea,
Because it wakes your soul from dreaming,
  And gives you back to life and me.
I love the birds that carol o'er us,
  The flowers that wake in wood and lea,
They tell me life is sweet before us,
  And I for you and you for me!

I love the storm that beats the ocean,
  The valleys deep, the crags above,
For soft across the wild commotion
  I hear the still sweet voice of love!
I love the calm that falls at even,
  The hush that sleeps along the blue,
For earth seems nearer unto Heaven,
  And makes me dream of rest and you!

I love the night so deep and tender,
  The burning stars, the trancèd blue,
Because I come in sweet surrender,
  Because I give myself to you;
Because I feel your arms around me,
  Because I see your dear eyes shine,
Because I know that love has crowned me,
  And I am yours and you are mine.

FREDERIC E. WEATHERLY.

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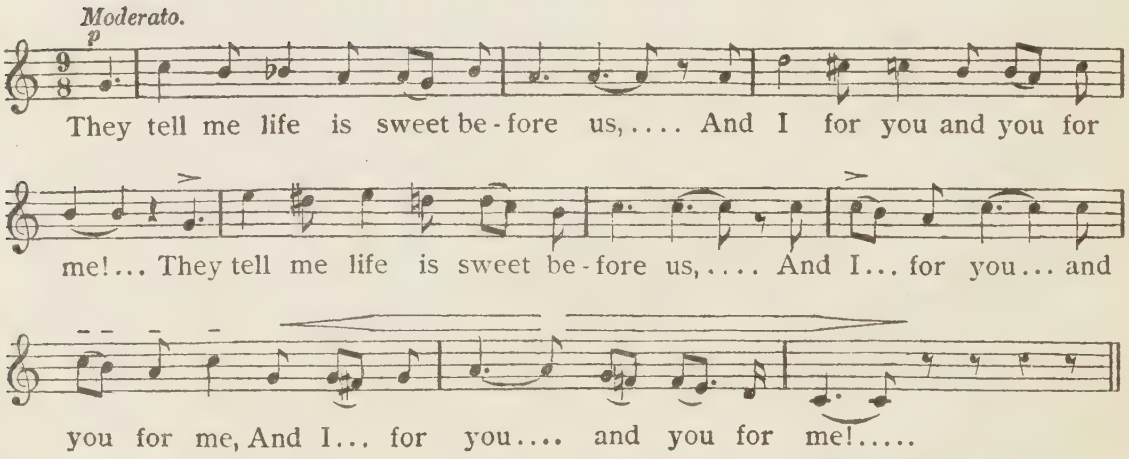

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